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 "I BELIEVED . . . IN HEAVEN AND HELL" by The Rt. Hon. Sir William Bull
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 "I'M A DREAMER—AREN'T WE ALL?"

**In
This
Month's
Issue**

A TELEGRAM FROM PARIS ON THE LATEST FASHIONS
 THREE PRACTICAL STYLES FOR SPRING DAYS
 MORNING, NOON AND NIGHT IN THE NURSERY
 "MONOGRAMS" by Marion Dorn
 "FLOORS AND CEILINGS" by Grace Lovat Fraser
 "THE GLASS AGE" by Wilma Bernhard
 "GADGETS"
 "THE LITTLE THINGS THAT MATTER . . . IN PARIS" by Mary Pandos
 AN ATTRACTIVE COSTUME FOR EARLY SPRING
 PATTERNED TWEEDS ARE CORRECT FOR MORNING WEAR
 THREE NEW VERSIONS OF THE AFTERNOON GOWN
 SOME NEW IDEAS ON THE NECKLINE
 MODERN QUILTS OF TRADITIONAL DESIGN
 "THE KEY OF LIFE" by Sir Philip Gibbs
 "THIS QUESTION OF REDUCING" by Margaret Gaye
 "HOCKEY SPORTS" by Mrs. Eustace White
 "BADMINTON TOURNAMENT PLAY" by Alice M. Cooke
 THE CHILDREN'S SALON
 WOMEN'S GOLF SECTION by Eleanor E. Helme
 THE "EVE" GOLF COMPETITIONS
 "NEW LEGS FOR OLD"
 "VENUS RISES AGAIN FROM THE FOAM" by "Chrysis"
 "SOCIAL ETIQUETTE" by the Hon. Mrs. Dowdall
 "MY MONTH ON THE GRAMOPHONE" by James Agate

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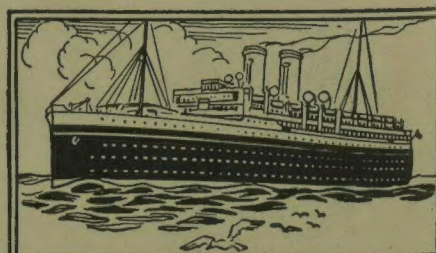
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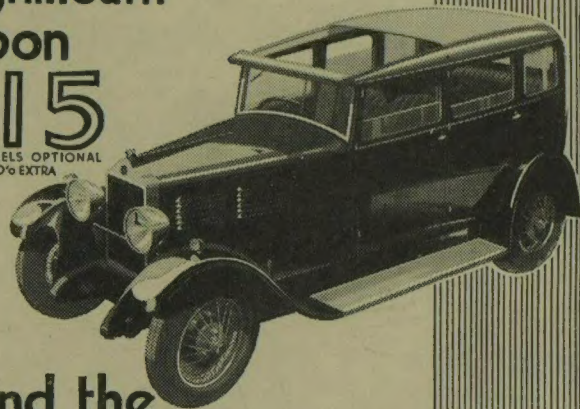
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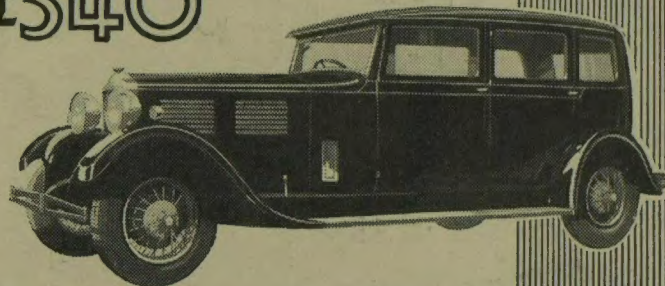
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SATURDAY, MARCH 15, 1930.

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THE FATAL FLOODS IN FRANCE: AN AIR-VIEW OF A PART OF RAVAGED MONTAUBAN.

At the moment of writing, the floods in Southern and South-Western France are reported to be abating, but very great damage has been done and many lives have been lost. Early news made it certain that much harm had been wrought at and around Montauban, and as the Tarn subsided at that place

it left behind it scenes of desolation. Houses which had been undermined by the water collapsed, and there were few which escaped hurt: in fact, the whole of the quarter on the left bank was destroyed, and it was there that a considerable number of people were drowned.—[PHOTOGRAPH BY AÉROPOSTALE.]



By G. K. CHESTERTON.

I WAS recently reading an article on Anthony Trollope, one of the many that have appeared in literary magazines since critics have discovered that his work can be treated as literature, when they used only to treat it as fiction. He is a rather rare example of a man who has been taken more seriously after his death than in his presence; the Victorians tended to regard Trollope as light literature, and Thackeray and even Dickens as more serious literature. The modern critics, rightly or wrongly, are disposed to treat Trollope more seriously, and even Dickens and Thackeray more lightly. Of course, Trollope is treated in both fashions, according to the taste of the critic. Mr. Hugh Walpole has cultivated the Trollope style both by precept and example; and Father Ronald Knox has made a most elaborate and detailed Map of Barsetshire, and annotated it with stern queries about why Dr. Thorne took so long to get to Plumstead Episcopi, or what Mr. Gresham was doing on the wrong road to Framley Parsonage. These are not the right examples; for I, alas! have not the powerful detective and documentary brain of Father Knox. But it is broadly true that Trollope has again attracted many people from many aspects. And yet there is one aspect of Trollope which I think has been entirely neglected, and which I think is of very great and vital importance to the history of England.

The critic in question says of Trollope, truly enough in the main: "He scarcely concerned himself with the lower orders." We may add that the whole system of English squirarchy scarcely concerned itself with the lower orders; or only in the same vague and well-meaning way as Trollope. But when the critic adds, "His values were those of the middle class," he misses the point—the point which I think important about English history. It is not really true, as a whole, that his characters were middle class. It might be said more truly that Dickens dealt largely with the middle class, though doubtless more largely with the lower middle class, and even the lower class. But Trollope really deals with the upper middle class in so far as they are attached to the upper class. Squire Gresham was not middle class; and I fancy that Archdeacon Grantley would have been very much surprised to be told he was. I draw a veil over the fury of Mrs. Proudie, who would probably, I admit, have been even more indignant at the description if it happened to be true. Dr. Thorne was, in the ordinary sense, of the professional middle class; but we are never allowed to forget that his family was older and prouder than the De Courcys. Most of the Government clerks are of the more or less aristocratic class from which Government clerks were, and to some extent still are, chiefly drawn. In other words, we shall not learn the first historical lesson from Trollope till we realise that he bears witness to England as an aristocratic State; and not, as our friends the Communists would say, as a bourgeois State. But there is a further development of this historical truth, which I think rather curious. Trollope bears witness to a big historical fact about our past, and does it all the more solidly and sincerely because he has no notion that he is doing it at all.

I know it was the fashion in the Victorian times to say that England was represented by its Great Middle Class and not by its aristocracy. That was the artfulness of its aristocracy. Never did a governing class govern so completely, by saying it did not govern at all. The middle-class Englishman was always pushed into the foreground; while the rulers remained in the background. It was the middle-class Englishman who wrote letters to the *Times*; it was not he who informed the *Times*. It was the middle-class man who

went to the political meeting; it was not he who sent down the candidate. The governing class governed by the perfectly simple principle of keeping all the important things to themselves; and giving the papers and the public unimportant things to discuss. When Earl Balfour (one of the last great survivals of the governing class) said languidly that

because he had read the State papers. Why should he read all the nonsense that was served out to the public, when he knew all the real secrets which were kept as secrets of State?

But when we have realised that the England of Trollope was still an aristocratic England, there is a further distinction, which Trollope never notices, but always makes clear. His evidence is alone enough to upset Macaulay and Green and the whole Whig theory of our history taught in the schools. The really interesting fact to be inferred from Trollope is this. Nineteenth-century England is *not* a country in which we have a populace led by a Liberal middle class on one side, and a powerful Tory nobility led by Dukes and Earls on the other. The division of the parties is totally different, and unconsciously betrays the real secret, not only of the nineteenth, but of the eighteenth and seventeenth centuries. It betrays the truth about the Glorious Revolution of 1688, and the nature of the new system which it really introduced. The Crown did not pass from James II. to William III. Like many stolen treasures, it was cut up: it was cut up into coronets.

Let anybody, reading Trollope carefully, note what the real division between the parties was. There is a large proportion of minor gentry, who may be called middle class, if we will, who are certainly numerous and not very rich: doctors, parsons, small squires, and yeomen, and all sorts of plain and hard-working people. Now *these* people are all Tories. They inherit the old Tory tradition of loyalty to a king, which belonged to purely middle-class people like Dr. Johnson or Dr. Goldsmith. Far above all these people, like gods on Olympus, like higher beings living on a loftier plane, there are two or three people who are of prodigious public importance, like emperors or kings. The tone of everybody else in talking about them implies the remote condescension of a sovereign. The obvious example is the Duke of Omnium. He is spoken of as playing a great princely part like a prince. We need not deny him the credit, but we need not disguise the fact that his importance rested on being what we call a millionaire. More presentable, I admit, than the millionaires who are flattered to-day. But he is ruler of all England because he is gigantically rich. Now *this* kind of man is always a Whig.

What the serious historians have disguised, the frivolous novelist has detected. Their histories are fiction and his fiction is history. That is the truth; and that is Trollope's unconscious witness to what the Whigs really did in English history; why they were able to overthrow the Stuarts; why they were able to dominate the common traditional Tories like Dr. Thorne. What the Revolution did was obviously not to establish a democracy; not even to establish a normal and national gentry; not even to establish a mere rustic squirarchy. It was to establish certain great magnates, whose wealth and power was far out of proportion to that of the ordinary gentleman, let alone the ordinary citizen. They owned everything, and Trollope knew it. What other possible meaning is there in the title of *The Duke of Omnium*? Thackeray also knew it. What possible other meaning is there in that fine satiric flourish, "I am not a Whig . . . but oh, how I should like to be!" Even the waiters and couriers on the Continent knew it; what other meaning was in the Arabian Nights legend of the English Milord? Everybody seems to have known it, except the people who taught history in the schools and universities of England.



A RECORD PRICE LANSLOWNE MARBLE: A WOUNDED AMAZON—OF PENTELIC MARBLE—WHICH SOLD FOR 27,000 GUINEAS.

At the sale of the Lansdowne marbles at Christie's, on March 5, this "Wounded Amazon" was knocked down to Messrs. Brummer, of Paris and New York, for 27,000 guineas, a price that is probably an auction record for an ancient sculpture. The work, which is 6 ft. 6 in. high, was described as "one of the finest and best-preserved specimens of that type of wounded Amazon which is on good grounds referred to Polykleitos." "Pliny," it is added, "states that four eminent artists, namely, Polykleitos, Pheidias, Cresilas, and Phradmon, made statues of Amazons which were dedicated in the temple of Artemis at Ephesus. It was proposed that the best statue should be determined by vote of the artists themselves. Each voted for his own work, but that of Polykleitos won, as receiving the second votes." According to Dallway, the statue with which we are concerned was found in Tor Colombaro by Hamilton (1771). Hamilton subsequently offered it to Lord Shelburne for £200.

Reproduced by Courtesy of Messrs. Christie, Manson, and Woods.

he never read the newspapers, everybody laughed, as if he had said that he could not read the alphabet. In fact, of course, he never read the newspapers

JAMES II.'S TRAVELLING ORGAN, USED IN HIS CAMP AT HOUNSLOW, LATELY SOLD IN LONDON.

AN extremely interesting Stuart relic changed hands at Sotheby's the other day, in the shape of the travelling organ of James II., used in his camp on Hounslow Heath. "After the Revolution of 1688," the sale catalogue states, "it was taken to Lord Wharton's seat at Winchendon, and was afterwards purchased from thence by Mr. Grenville. . . . The cornice is carved with flowers and hops in high relief, the lower portion and the ends panelled and painted (except two that represent music and singing) with Indian scenes. The organ has a false front pierced and carved with painted dummy pipes; the keyboard is of four octaves with 43 notes and diapason, cornet, sesqui-altra, principal, twelfth, and fifteenth stops." It is interesting to compare this

[Continued opposite.

A HISTORIC RELIC OF THE LAST DAYS OF THE STUART DYNASTY AND THE REVOLUTION OF 1688.

[Continued.]

description with that in "The Illustrated London News" of September 23, 1848, in an account of the great Stowe sale, in which the organ figured. Describing an engraving of the organ, the writer of our article said: "The organ is of small size, being but 6 ft. 9 in. high and about 5 ft. wide by 2½ ft. in depth. Our illustration shows the front as ready for the player; that is, a glazed window which can be elevated or lowered (in the latter case shutting up the instrument) is represented as thrown up. The case is painted a dull red colour, the mouldings to the panels and frames to the windows being gilded, as is also the carved fruit and foliage, and architectural enrichments in the frieze and other parts of the organ."



JAMES THE SECOND'S TRAVELLING ORGAN: THE FALSE FRONT (UPPER HALF) PIERCED AND CARVED WITH PAINTED DUMMY PIPES; AND (BELOW THE KEYBOARD) PANELS "PAINTED WITH INDIAN SCENES, EXCEPT TWO THAT REPRESENT MUSIC AND SINGING."



A SIDE PANEL OF THE ORGAN: "INDIAN" SCENES—DANCING; AND SHOOTING A REPTILE WITH BOW AND ARROW.



THE UPPER PORTION OF THE ORGAN WITH THE FALSE FRONT REMOVED: "THE KEYBOARD OF FOUR OCTAVES WITH 43 NOTES AND DIAPASON, CORNET, SESQUI-ALTRA, PRINCIPAL, TWELFTH, AND FIFTEENTH STOPS."



"PANELLED AND PAINTED WITH INDIAN SCENES": THE OTHER SIDE PANEL OF JAMES THE SECOND'S TRAVELLING ORGAN.

BOOKS OF THE DAY.

there have been accumulating on my table books bearing, from various angles, on two cognate questions much discussed of late—one, the beauty of our countryside and the need for its preservation; the other, the ugliness of our slums and the need for their demolition. Associated with these are one or two books concerned with local history, topography, social studies, and architecture. Limitations of space and other circumstances will compel me to touch somewhat lightly on these works, and the extent of my observations must not be regarded as the measure of their merits.

The first book on the list is "THE BEST OF ENGLAND." By Horace Annesley Vachell (Faber and Faber; 10s. 6d.). "I was asked to write this book," Mr. Vachell says towards the end, "as a *vade mecum* for visitors to England." In an introductory chapter called "The Bill of Fare," he amplifies his purposes. Most of the items on the menu are chapters on various sports and games, but others deal with such matters as sightseeing, food and wine, society, collecting, and rural England. "It is becoming more and more evident," he declares, "that England is destined to be the playground of the civilised world. Americans come here in ever increasing numbers because they can get better value for hard-earned money." Mr. Vachell then describes the vicissitudes of one who rented a grouse moor without knowing the customs of the country and the terminology of the sport. "In thinking of his inexperience," he goes on, "I shall attempt to stand in the shoes of the man who does enthusiastically want to do the right thing well."

So, out of the stores of his own rich experience of English life, Mr. Vachell has essayed to tell our visitors what are the best things to be found here, and "put them wise" to the best way of enjoying what we have to offer. In the chapter about rural England and country-house life, he says: "The travelled roads, the main arteries of traffic, are bordered by disappointments, jerry-built houses, and cottages, pimples upon the face of the landscape. . . . As I write these lines a national movement, if you can call it that, with the object of restraining the activities of the beauty-destroyers, is afoot." Again, alluding to the loveliness of English villages, he says of a particularly enchanting example: "Some humblecraftsman must have imposed his good taste upon a tiny community. It is difficult to believe that the hard-drinking, hard-riding squire of the eighteenth century did more than pay the bill. What astonishes me is the sense of proportion, so lacking in the housebuilder of to-day. Architects acquire this sense after a long apprenticeship, but the villages of England were not built by architects. The instinct for right construction, common to birds, must have informed men who loved their work."

These extracts from Mr. Vachell's work bring me to two books representing the movement for the preservation of rural beauty. One is a delightfully and lavishly illustrated volume called "COTTAGES OF ENGLAND." A Review of their Types and Features from the 16th to the 18th Centuries. By Basil Oliver, F.R.I.B.A. With a Foreword by Stanley Baldwin (Batsford; 21s.). They represent the fine flower of English cottage building in the past. The author, however, utters a word of warning. "It might easily be supposed, in looking through the illustrations, that all is well with rural England." It is not so, he points out, for "though England is still rich in beautiful old cottages, they are a diminishing quantity."

Of kindred aim and origin is a useful work of practical information called "ROADSIDE PLANTING." By "R.B.A." (Roads Beautifying Association). Illustrated (Country Life, Ltd.; 7s. 6d.). This work deals with a problem brought about by the enormous development of motoring and the consequent construction of new roads and the incidental danger (aesthetically speaking) of "ribbon-building." Writing as an expert on arboriculture, the author classifies roads of various types and gives long lists of trees and shrubs, with descriptive notes, suitable

for planting in various districts. In this matter we to-day stand at the beginning of a new era in roadside forestry. "At the moment," as the author points out, "we have a glorious opportunity which will not recur in the future, as far as we can see, of planting the roads of England on a comprehensive scale."

I come now to two books that deal rather with city building than the requirements of the countryside. One is "MODERN ARCHITECTURE." By Bruno Taut. Profusely Illustrated (Studio, Ltd.; 30s.). Professor Taut is an exponent of modernism, and most of his numerous photographs represent its fruits in different countries. Some of them are very striking, but, personally, I think that most of them are intensely ugly. Expounding the aesthetic principles of the new movement, the author expresses what seems to be its fundamental doctrine in the following terms. "Beauty originates from the direct relationship between building and purpose. . . . Everything that functions well, looks well. We simply do not believe that anything can look unsightly and yet function well. . . . If everything is founded on sound efficiency, this efficiency itself, or, rather, its utility, will form its own aesthetic law. A building must be beautiful when seen from outside if it reflects all these qualities."

Professor Taut criticises severely some of the large buildings recently erected in London, such as the County Hall, the Port of London Building, Victoria House in Southampton Row, and Bush House in Aldwych. Of this last-named he writes: "A gigantic piece of theatricality. As for the inscription: 'To the Friendship of All English-

all very well if it were really efficient and took into account all the elements that make architecture architecture, and not building or engineering."

Among books of local history I know none that gives a finer or fuller historical and descriptive account of a typical English town than the "HISTORY OF HITCHIN." By Reginald L. Hine, F.S.A. Illustrated (George Allen and Unwin; Two vols.; 16s. a Volume). When I reviewed the first volume, just two years ago, I remarked that it might "fairly claim to be a model of its kind," and now that the second volume has appeared I have no reason to change that opinion. This new volume, which has 118 illustrations, including a coloured frontispiece, has much to tell of the early history of Nonconformity, including Baptists, Congregationalists, and Quakers. Other chapters deal with sports and pastimes, crime and punishment, place-names, the Hitchin fire brigade, and the general chronology of the town's annals.

Hitchin is not exactly a name that by its very sound breathes the spirit of romance; its connotations are rather suggestive of humour, like Basingstoke and Upper Tooting. It is the kind of name that might have inspired Edward Lear to a limerick. I hope people will not be misled by this circumstance into thinking that a two-volume history of the town is likely to be prosy and dull. That it is very far from being so is indicated by the tone of the author's

conclusion. "What's the use of it all?" (he writes). "Well, first of all, there is the pleasure of it. I am one of those who in this vale of tears would place a high value on pleasure. And here in this animated scene of parish life, with Tom, Dick, and Harry interacting with the parson and the squire, I think you have the human comedy perfectly displayed. . . . Secondly, there is the instruction of it. Years ago, in the introduction to this work, I claimed that a parish history, properly conceived, was *speculum mundi*, a little mirror of the world—and now, at the end of my labours, I would repeat that claim."

My proposed visit to the slums, I fear, must be postponed for the present. I can only mention the title of the Rev.

Desmond Morse-Boycott's interesting book, "TEN YEARS IN A LONDON SLUM." Illustrated (Skeffington; 18s.); and also those of three books which contain evidence that the slums of to-day are garden cities compared with the housing conditions of the past, not only in London, but also in Edinburgh and Glasgow. These other books, which I hope also to discuss more fully later, are a reprint of "LONDON LIFE IN THE 18TH CENTURY." By M. Dorothy George (Kegan Paul; 7s. 6d.); "A SHORT HISTORY OF SCOTLAND." By George Malcolm Thomson (Kegan Paul; 10s. 6d.); and "JOURNAL OF A TOUR IN SCOTLAND IN 1819." By Robert Southey. Illustrated. With Introduction by C. H. Herford (Murray; 10s. 6d.). The "slums" that Southey saw were of a rural type—Highland "black-houses," which he describes as "men-sties."

Finally, here is a little list of attractive books on associated subjects—all well supplied with pictures. Topography provides "FAMOUS SOUTH COAST RESORTS." By Harold Clunn (Whittingham; 7s. 6d.); "DAYS IN LAKELAND." By E. M. Ward (Methuen; 7s. 6d.); "SUSSEX." By S. P. B. Mais (Richards; 6s.); and "THE 'GREAT EXPECTATIONS' COUNTRY." By W. L. Gadd (Cecil Palmer; 3s. 6d.).—This last, of course, an addition to Dickensian travel. "THE ARCHITECT." By Clough Williams-Ellis, is a volume in the new Life and Work series, which includes also "THE STAGE." By Lena Ashwell, and "THE ARMY." By Lieutenant-General Sir George MacMunn (Bles; 5s. each). The interior aspect of architecture in relation to domestic life is represented by "GAS FIRES AND THEIR SETTINGS." By Sir Lawrence Weaver (Fanfare Press; 7s. 6d.), excellently illustrated; and "CHEMISTRY IN THE HOME." By J. B. Firth (Constable; 5s.), an instructive little book of value to every householder and housewife. C. E. B.



THE LAST WORK OF ANTONIO CANOVA—BOUGHT FOR THE VICTORIA AND ALBERT MUSEUM: "THE SLEEPING NYMPH," WHICH FETCHED 600 GUINEAS AT THE SALE OF THE LANSDOWNE MARBLES.

The purchase was made by the National Art-Collections Fund. "The Sleeping Nymph," which is in marble and is 6 ft. 3 in. long, was described in the catalogue as follows: "This is the last work of Antonio Canova (1757-1822), and was modelled the year before his death, the marble statue (as the correspondence shows) being executed, at least in part, after his death under the superintendence of his brother, the Abbé Canova—vide letter from the sculptor and two letters from his brother, the Abbé Canova, sold with the marble."

Reproduced by Courtesy of Messrs. Christie, Manson, and Woods.

Speaking Peoples,' in my opinion it is very, very sad that it should be associated with anything of this kind." I am not quite clear whether Professor Taut thinks it sad that such a building should be associated with such an inscription, or such an inscription with such a building. Either way, however, I feel that the friendship is likely to survive the criticism.

While Professor Taut looks to England to initiate "a new creative spirit" in architecture, a distinguished English architect looks rather to Sweden, and rejects the doctrines of modernism as above expounded. The book in question is "BYWAYS." Leaves from an Architect's Note-Book. By Sir Reginald Blomfield. Illustrated (John Murray; 15s.). No one is better qualified than an architect to convey the beauties of foreign cities in a book of travel. Here the author records his wanderings through old towns of Southern France, Austria, Germany, and Scandinavia, illustrating his work with many charming pencil-drawings of his own, as well as a large number of photographs.

Sir Reginald's own faith in the future of his art seems to be expressed in the final chapter on Swedish architecture in general and modern Stockholm in particular. "We are now," he writes, "at the parting of the ways. The French, who were once the finest of all traditionalists in the arts, are now the most conspicuous anarchists. They are the people who introduced that epidemic of art which is no art, which ever since the beginning of the century has overrun Europe. . . . The result is the Rue Mallet-Stevens in Paris, and houses perpetrated in reinforced concrete, which claim to realise the gospel of the new architecture with its slogan of 'efficiency' as the final test of architecture. 'Efficiency' would be

THE WORLD'S GREATEST CRATER, TEEMING WITH BIG GAME: NGORONGORO.

FROM A PHOTOGRAPH BY THE LATE MR. T. ALEXANDER BARNES, THE FAMOUS TRAVELLER AND NATURALIST. (SEE HIS ARTICLE AND ILLUSTRATIONS ON PAGES 420 AND 421.)



"EQUALLED BY THE GRAND CANYON OF COLORADO": THE VAST CRATER OF NGORONGORO SEEN THROUGH EUPHORBIA-TREES.

The late Mr. T. Alexander Barnes, the famous African explorer (whose tragic death in Chicago we record at the head of his article given on the succeeding pages) writes in a note on the above picture: "Ngorongoro, the greatest crater in the world, is 12 miles in diameter, 35 miles in circumference, and 2000 ft. deep. It is said to contain 75,000 head of big game, which never leave it. This photograph was taken from our camp amongst the euphorbia-trees growing on its western edge." Mr. Barnes was the first Englishman to describe this vast extinct volcano, if not the first to visit it, as told in his book, "Across the

Great Craterland to the Congo." In the posthumous article which we now publish he says: "This tremendous crater presents a most enthralling spectacle, only equalled, perhaps, by the Grand Canyon of Colorado. As one stands on the edge of the unbroken ring of precipitous cliffs that circle away on either hand, one gazes down upon what was once a mighty steaming sea of lava; now, however, forest-clad and grass-grown. On the far side of the widespreading crater floor there lies a blue and gleaming lake standing amid marshes and mud-flats, marking the place where the giant volcanic forces had at last sunk down to rest."



THE CRATER CITY OF WILD ANIMALS.

NGORONGORO—A VAST EXTINCT VOLCANO AND A NATURAL "RESERVE" FOR COUNTLESS HERDS OF BIG GAME.



By the late Mr. T. ALEXANDER BARNES, F.R.G.S. (See also Illustrations on Page 419.)

A tragic interest attaches to the following article by Mr. Thomas Alexander Barnes, the famous traveller, naturalist, and big-game hunter, who more than once contributed to our pages on previous occasions. By a strange irony of fate, he escaped many perils from lions, elephants, gorillas, snakes, and crocodiles during his expeditions in Central Africa, only to fall a victim at last to a taxicab in Chicago. He died there on March 4, in his forty-ninth year, from the effects of a street accident. Mr. Barnes had gone to the United States, some little while ago, as agent in America for the Benguela Railway, which (as recently recorded in our pages) is an important new link in the opening-up of Central Africa.

THE Land of the Giant Craters is a tableland formed by volcanic ejecta, mud and debris, discharged by a group of some of the largest and most interesting volcanoes in the world. Roughly speaking, it is about 90 miles long by 30 broad, and lies 125 miles west of the great volcanic mountain of Kilimanjaro. It is not easy of access to the traveller, for it lies away from the main caravan routes, being surrounded by waterless tracts, extensive marshes, and lakes and active craters. The plateau itself is fairly honeycombed throughout its terraced length with craters and calderas of all sizes, from the giant Ngorongoro—the largest volcanic formation of this type in the world—to "fairy rings" and verdure-clad "blow holes" only a few yards in diameter.

When Germany held the country, the ex-Kaiser was responsible for despatching a scientific expedition, under the German palæontologist and geologist Dr. Reck, to search the country for fossil dinosaurs, which, report had it, existed near the great central crater of Ngorongoro. It has been suggested that this great craterland might produce another *Gigantosaurus africanus*, similar to the one which Professor Fraas of Stuttgart unearthed in the dinosaur shales behind the port of Lindi in East Africa, where excavation work is now being proceeded with by the British Museum. Regarding the specimen of *Gigantosaurus africanus* which is in the Berlin Museum, this is the largest fossil saurian ever discovered, and was unearthed in Tanganyika Territory, together with other fossilised remains which included the *Gigantosaurus robustus*, *Branchiosaurus brancai* and *B. fraasi*, two species of *Dicraeosaurus*, *Kentrosaurus*, *Omosaurus*, and *Polocanthus*. Since these discoveries in 1907, Africa has been searched in vain for other dinosaur deposits, but scientists are still hopeful that this region may yet produce something startling for the persevering palæontologist.

Owing to the presence of tsetse fly, native porters had to be used for the latter part of my journey

be a pleasant lot of savages, and never grumbled. Most of them had their hair plaited into pig-tails, one behind and one in front, and were fond of wearing curiously shaped ornaments in their ears, the lobes of which were cut and hanging down, often to the level of the chin, in the true Masai fashion. Their fashion in bonnets ran towards red-dyed ox and goat stomachs,

round the circular wall of cliffs or hung low above the lake. Even without the aid of binoculars I could see from the crater rim that such a concourse of wild animals was collected within this giant ring-fence that Africa's best big-game days, could scarcely equal. The crater walls must have reached a circumference of well over thirty-five miles, giving plenty

of room, one would imagine, for all the animals they contained, and yet, in many places, their numbers were so great that there seemed to be a crush of game. Later on, when I went down amongst them, I gave way to open-mouthed astonishment.

This first march across the floor of this colossal amphitheatre was a wonderful experience, made more so, if that were possible, by the kind of triumphal procession which greeted my caravan as it passed through the seemingly endless herds of wildebeest, hartebeest, zebra, and gazelle. It was a two hours' march, and I was walking through



FIG. 1. WHERE BIG GAME ARE LITERALLY "IN CLOVER": RICH NATURAL PASTURE IN THE NGORONGORO CRATER—"ONE CLOSE MAT OF SUCCULENT WHITE AND RED CLOVER," PROBABLY UNIQUE IN AFRICA.

The crater contains uncountable herds of big game which never pass beyond its 2000-ft. high "ring-fence." That an area 11 miles by 12 can support such a vast number of animals is explained by the extraordinary richness of the natural pasture covering the crater floor.

which had been split open, and dried and tanned until they resembled thin parchment. To each bonnet (for they resemble in shape a Scotch bonnet) were affixed two strings on either side to tie under the chin when the wind blew.

After marching over the Masai Steppe for ten days, and having climbed the steep escarpment known to the natives as Engotiek, I presently reached the vast crater or sunk-land of Ngorongoro (Figs. 2 and 4, and previous page). This tremendous crater presents a most enthralling spectacle, only equalled, perhaps, by the Grand Canyon of Colorado. (For

herds of game all the time. Wherever one looked over the far crater plain there were animals, and, looking at them along an absolutely straight surface, they might well be described as "a sea of backs with an undercurrent of legs" as they cantered and curvetted hither and thither about us. It has been calculated that before the war the crater contained 30,000 head of wildebeest and 25,000 head of other game. This number must have been lessened to some extent during the war, for the Germans employed hunters to slaughter the game and dry the meat for the native troops. However, judging by the great number of calves which accompanied the herds of wildebeest, these animals, at least, will soon regain their original numbers. It is a curious fact that the Masai are convinced that, if they graze their cattle on the Ngorongoro pastures when the wildebeests are calving, their stock will sicken and die. No Masai cattle, therefore, were to be seen in the crater at this time. The wildebeest calves were easily caught—funny little brown things, with blue-grey eyes, heavy heads, and thick legs.

Apart from the blue wildebeest, the animals I encountered in the crater of Ngorongoro itself comprise hippo, rhino, ostrich, eland, zebra, Kongoni hartebeest, Thompson's and Grant's gazelle (the latter differing slightly from the usual *grantii* in the shape of their horns and the bar on the flank), cheetahs, hyænas (the large, brown-spotted species, seen in great numbers during the day-time), Chandler's reedbuck, oribi, lions (of which more anon), and jackals, also in great numbers. Baboons were to be seen in troops of a hundred and more; there were also numberless guinea-fowl, quail, and the giant bustard, or pau. Elephants and buffalo frequented the forests on the crater edge, but were not in the habit of descending into the crater itself, as there was no cover for them.

How such a vast quantity of game manages to subsist and keep their condition year in and year out (for they never leave the crater) on this one area is rather perplexing, until one realises, after a walk across the place, that the pasture is practically composed of one close mat of succulent white and red clover (Fig. 1), in places growing to such luxuriance on the rich volcanic mud and debris that acres of it stand knee-deep in one solid mass of green, as if it had been heavily sown and fertilised by man. Such wild clover pasture I have never seen before, and it is probably unique in Africa. The elevation of the floor of the Ngorongoro Crater I found to be 5800 feet above sea-level, at my first camp, and the lake

[Continued on next page.]



FIG. 2. "THE GREAT CRATER OF NGORONGORO AS I FIRST SAW IT": A PHOTOGRAPH BY MR. T. A. BARNES WHICH HE THUS DESCRIBED, SHOWING THE MAGAD LAKE (IN CENTRE, BELOW THE FAR CLIFFS) AND (IN FOREGROUND) A DENSE ACACIA FOREST.

there, and I found 150 waiting for me on my arrival at Arusha, from the East African coast, recruited from the villages of the agricultural Masai who inhabit the slopes of the Meru Mountain. They proved to

further details, see previous page.) Not the least striking part of this phenomenal panorama was the light and shade, the wonderful cloud effects, and the pygmy thunder- and rain-storms that chased one another

known as Magad (Fig. 2), 160 feet below this again. My camp was, therefore, some 2000 feet below the peaks and highlands with which it was completely surrounded.

The lions of Ngorongoro were what I called "day-light lions," for, owing to their being unmolested, they were, more often than not, to be seen abroad in the daytime. Although numerous everywhere, I found out that they were especially so on the opposite side of the crater from the site of my first camp, which decided me to move over. Here I found the crater wall cut into at frequent intervals by the deeply wooded ravines or *kloofs* which had become the permanent homes of these lions. Like all other animals within the Great Crater of Ngorongoro, they were especially tame and especially large and fat, and with fine manes. Preying on the abundant game around them, they had become numerous and bold, offering such sport as is seldom obtained in these days.

Several days were spent in lion-hunting, seven very fine specimens being eventually bagged as well as two cheetahs. The Masai (Fig. 5) helped in driving out two of the lions from the ravines I have men-

From the north-eastern lip of Ngorongoro I obtained my first view of Oldonyo-lengai, or the "Mountain of God," as the Masai call it (Fig. 3). Little wonder that these savages look upon this

allowing no one but a Masai to go near the volcano on pain of death. They afterwards took goats and cattle there, and conducted thither many of their women, with blood and milk, which was poured out at the foot of the mountain.

There is no previous description of any eruption from this volcano; it was, in fact, covered with mountain scrub right to its peak, where there were two small craters. Its height was reckoned by the Germans at 9350 feet; it must now be considerably higher than this, and culminates in a single crater on its tapering and graceful summit. The sides are so steep that it is impossible to climb it. Owing to the superstitious awe in which the "Mountain of God" is held by the Masai, no guides were forthcoming. They flatly refused to accompany me, so I had to break trail myself, and, followed by a few of my Arusha porters, I set out eventually reaching the volcano by way of barren watercourses through difficult and fatiguing country west of the Kerimasi Volcano. Even



FIG. 3. "THE MOUNTAIN OF GOD": OLDONYO-LENGAI, THE SACRED MOUNTAIN OF THE MASAI—A VOLCANO FORMED OF WHITE ASH AND PINK SALINE MUD, WHICH CORUSCATES IN THE SUN AND PRESENTS A PICTURE OF ENTHRALLING BEAUTY.

extraordinarily beautiful volcano with the utmost awe and veneration, for even from this distance it presents a picture of enchantment and mysterious fascination.

This volcano erupted during the war, once in January and again, in March 1917. These eruptions were reported, but, owing to the war, little notice was given to this interesting phenomenon at the time.

The Masai look upon the volcano as sacred, and the source of all blessings and benefits for their race. The internal

after four years the grey ash put out by Oldonyo-lengai is still to be seen covering the ground in many places that are ten miles or more away from it.

A close-up view of this entrancingly beautiful mountain is "a sight for the gods." It thrusts its massive yet slender and tapering form upwards from the bed of the rift valley in one resplendent pyramid of pink, grey, and white deposits, "arabesqued" with folds and furrows of beautiful and varying shapes. A saddle of ash and soda-mud, white and shining, out of which emerge two curiously shaped parasitic craters, joins Oldonyo-lengai to the green cliffs of the escarpment. The entire scene is a contrast in effects and colour that entralls the beholder. A thin film of vapour rises over the sharply cut edge of the narrow vent, but no glow is perceptible at night.

This excursion to the "Mountain of God" and the exciting interlude of the lion-hunting came as a climax to my sojourn in the Land of the Great Craters, for the time at my disposal was now drawing to a close, and I had to think about moving forward on my long journey to the Congo. Many months would be necessary thoroughly to explore the Great Craters and their surroundings. A well-equipped scientific expedition to this neighbourhood and to other parts of Tanganyika Territory would show astonishing results and well repay its promoters.



FIG. 4. A SKETCH BY THE LATE MR. T. ALEXANDER BARNES, DRAWN ON THE SPOT: THE GREAT CRATER OF NGORONGORO, 12 MILES ACROSS, 35 MILES IN CIRCUMFERENCE, AND 2000 FT. DEEP.

tioned, which gave us an exciting time, for they would only come out at the last moment, and when hard pressed. One of them, a big lioness, roaring fiercely, charged my friend Sir Charles Ross, who was with me, and came within an ace of getting him, no doubt giving him a thrill which he will remember to his dying day. Lions were to be seen every morning somewhere within the crater if one went out to look for them. Some of them apparently made their lairs—the lionesses most probably—like the hyænas, in sandstone caves or underground dens.

Hyænas were also extraordinarily numerous—there were, in fact, hundreds of them. I have been told, and can well believe it, that these animals have increased enormously of late years, especially, it is said, in a certain district along the southern border of Kenya Colony, where, owing to lack of ordinary food, they have become a menace to life and property. As many as 10,000 have been trapped and killed by the big-game rangers of Kenya. Regarding their habits, it is not generally known that both male and female hyænas suckle their young, but I know this from my own observation. It is also said that they are hermaphrodite, but with what truth I am unable to say. Sir Charles Ross, who, after he left me, went for a shooting trip in Kenya, assures me that one night, whilst he was sitting over a dead zebra waiting for a lion, so many hyænas came round the bait that they resembled a flock of sheep.

Everything in this wonderful land seemed, in some subtle way, to take to itself an air of enchantment, and to differ from anything one had ever experienced before. Our camp, for instance, was a most remarkable place. To be able to overlook the floor of the crater, I had selected a site well up under the cliffs, on a spur of the great wall, that was thickly overgrown with the most enormous candelabra euphorbia-trees I have ever seen; they must have been of great age, for they reached to 40 feet in height, with trunks that were a good 30 inches in diameter. The scene from the tents, of the lake which was now close to, and the great crater plain with its crowding game, was a picture to marvel at, set as it was in a frame of branching, blue-green euphorbias (see illustration on page 419).

rumblings of 1917 were put down to the bellowings of cattle that were to come out to enrich them. After the last eruption, and when it was safe to approach, the Masai picketed the neighbourhood,



FIG. 5. AFTER AN EXPLOIT SIMILAR TO THE ONE WHICH THE PRINCE OF WALES RECENTLY FILMED IN THE EAST AFRICAN BUSH: MASAI LION-HUNTERS WITH THEIR "BAG."

As noted in our last issue, under photographs of African big-game, the Prince of Wales recently attended a Masai lion-hunt, and with his cinematograph camera secured a magnificent film record of the thrilling encounter as the native warriors killed two lions with their spears,

HOW THE ANCIENT EGYPTIANS DID THE THINGS WE DO TO-DAY.

III.—BOAT-BUILDING.

By S. R. K. GLANVILLE, M.A., of the Department of Egyptian and Assyrian Antiquities, British Museum.

We continue here the series of articles specially written for us by Mr. Glanville, condensing his Royal Institution lectures on "How Things were Done in Ancient Egypt." The first two of the series appeared in our issues of February 22 and March 8 respectively.

IN the first article of this series it was shown that the habitable land of Ancient, as of Modern, Egypt, consisted of the Nile's flats—the age-old piling up of silt. Imagine, then, the Nile at its height, and Egypt becomes no more than an island river

These papyrus boats, however, floated low in the water and rapidly became water-logged; and, though in later times the Egyptians learned to shape them so well that they could put a little separate piece of decking made of wood inside and so keep themselves dry, this type of craft can have been of little use for anything but pleasure-cruising on a private lake, fishing, fowling, and aquatic sports. It must early have been superseded for all serious work by wooden vessels. It was of sufficient importance and seniority, however, to leave its mark on Egyptian boat-building throughout its history. For the wooden hull was modelled directly on that of papyrus. This imitation of the lines of the papyrus skiff is certain: the origin of wooden boat-building in Egypt is by no means clear.

In the first place, Egypt is a poorly wooded country, and its two trees most useful to the carpenter, the acacia and the sycamore-fig, only supply short lengths of planking. The Egyptians made considerable use of these in their joinery, and Herodotus's account of the "brick-wise" method of boat-building with these short, narrow pieces of wood is attested by tomb-paintings of the Middle and New Kingdoms. It is clear, however, that such a method of construction could only be used for comparatively small craft, and such is the evidence of the paintings referred to. These boats were evidently used for fishing (with nets), for ferry work, for light freight, and short passages in general. They would certainly not have been used at sea.

Secondly, the Egyptians, at the beginning of the Old Kingdom, were importing deal or a similar wood, probably from Syria, and were laying down hulls of 100 cubits length; while by the end of that period they were already crossing the Mediterranean to Byblos on the Syrian coast. It is probable that some of the ships which brought the deal referred to were Egyptian also, though we have no proof of this. We are also shown on the reliefs of this period constructional methods in which comparatively few pieces of large-sized planks are used to make the hull—of small vessels, it is true. We can only infer that this was the principle of construction in the larger boats at this time. Now, it would be natural to suppose that the Egyptians developed first the smaller wooden "brick-wise" vessel from their papyrus craft, and later the larger ships capable of being sent to sea, made of foreign timber. As against that argument, however, it must be noted that the earliest reference to the use of deal antedates the earliest picture we have of the brick-wise construction by several centuries. It may therefore be that the first wooden boats known to the Egyptians were foreign sea-going traders; that the Egyptians

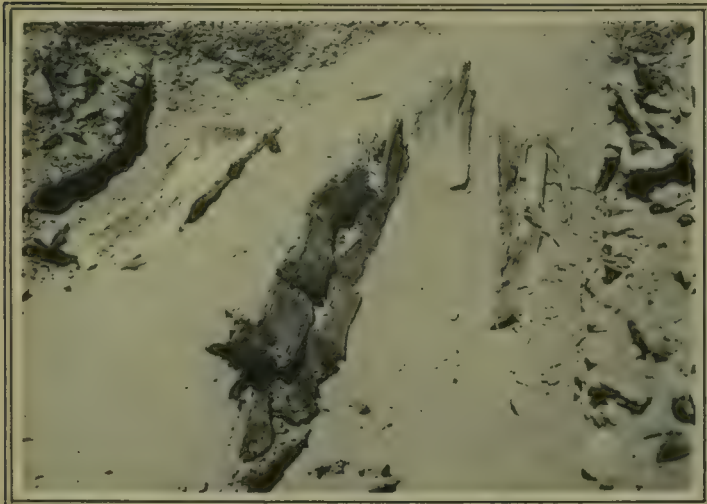
imitate these with native wood (thus introducing the "brick-wise" technique) to save expense.

The technical details of construction—so far as they are recoverable—support this order of development. The large planks, specially shaped, for the first wooden boats were joined edge to edge by means of round dowels. There was no keel of any sort, but the two sides of the boat, made up of a few planks in this way, were so arranged as to form the complete hull.

The smaller boats of local wood seem also to have consisted of two sides joined together at ends and at bottom. But the separate brick-like pieces of wood required a more complicated method of joining; the planks were therefore sewn together with cord. In the case of large vessels, this simple structure was elaborated; and, though the Egyptian boat never adopted the keel as it is known to-day, the shipwrights seem early to have taken to building up their planked sides on a framework.* This appears to have been a stem made of carefully fitted planks, and curved up (by means of shores) at both ends—the stern somewhat higher than the bow—to which were joined bulwarks of longer planks. The bulwarks were kept in position at this stage by thwart, the ends of which projected beyond the bulwarks and rested in each case on two temporary uprights. Into this framework the small planks were gradually built on the brick-wise system—i.e., in rows, with the joints of the "bricks" of one row beneath the "bricks" of the row above. The supports for the thwarts were then removed, leaving a series of short projections beyond the sides of the boat. In the larger boats the thwarts themselves were hidden by decking.

In the fitting of the planks another kind of jointing was used, namely, the dovetail dowel (a common device in Egyptian joinery and even for binding masonry), which was fitted from the inside. Finally, the whole hull was strengthened by the insertion of small ribs, placed either across the bottom of the vessel to clamp the two sides to the planking of the stem, or down a portion of each side to give these greater cohesion.

Such were the main details of construction for river craft. The designing of seafaring ships called forth a further invention, which was afterwards applied to the larger river boats. This was the stout hawser, made of several strands of rope, seen in many representations of Egyptian boats, which passed from one



REMAINS OF AN ANCIENT EGYPTIAN WOODEN BOAT AT SAQQARA, SHOWING THE SHORT LENGTHS OF PLANKING, WITH HOLES FOR SEWING THEM TOGETHER.

six hundred miles long. The islands, it is true, are for the most part connected by dykes; and the water is bounded on both sides by a continuous line of desert. Even so, it is obvious that in these circumstances the water itself must have been the main connecting link, alike between neighbouring villages and widely separated districts, from very early times. (It is probable that the main thoroughfares tended to run from the river banks to the desert on east and west, rather than north and south parallel with the Nile. Every town required to keep close connection with the desert for the sake of its cemetery, which there alone would be safe from the inundation and consequent destruction. So far as possible, the cemetery was naturally placed at that point of the desert nearest to the town, which would be due local (i.e., assuming the Nile to be running north) east or west. Obviously, there would also be roads connecting towns and villages up and down the river's banks; but in such cases there was bound to be considerable dispute as to the exact point up to which any two towns were responsible for the road from one to the other, and some neglect in consequence. Thus the continuity of thoroughfares running north and south would be weak.)

The earliest boats depicted by the Egyptians themselves are the crude drawings—for a long time held to be some kind of land construction—found on a certain type of pre-dynastic pottery. Since, however, there is no evidence in the drawing of their construction, we may pass on to the first reliefs of the Old Kingdom, where the simplest form of boat is the papyrus skiff. That this was, in fact, the original type of Nile boat is shown by the imitation of the outward form and appearance of the papyrus boat in the funerary barges, which were certainly made of wood, of the later periods. And we may get some idea of the very primitive nature of the earliest of these skiffs from modern parallels in Nubia. There the simplest form of river transport is a pair of bound bundles or faggots of papyrus stems lashed together to form a raft. A slightly more roomy vessel is obtained by tying three sets of these pairs of bundles together. In the Old Kingdom reliefs, the evolution of the skiff has advanced a stage further: the two ends of the raft are forced upwards by the insertion of logs beneath them, and then tied so that they maintained that position. But some early texts preserve a reference to a more primitive type, the equivalent of that from modern Nubia, in an Egyptian word for boat which, literally translated, means "two armfuls" (i.e., bundles).

first adapted the large timbers, which these ships brought, to the form and dimensions of their indigenous papyrus boats, and later learnt to



AN ANCIENT EGYPTIAN MODEL OF A NILE BOAT OF ABOUT 2000 B.C.; AND (BELOW TO THE LEFT) DETAIL OF THE SAME CRAFT, SHOWING SOLDIERS AND CABIN.

Some of the crew are shown in the act of hoisting sail to assist the oarsmen. Two men—apparently soldiers—are seated in front of the cabin playing a game. Their shields and spears (in a leather case) lean against the cabin.

By Courtesy of the Keeper of the Ashmolean Museum, Oxford.

end of the vessel to the other over one or more wooden crutches, and thus lessened the risk of the vessel breaking her back in heavy seas.



first adapted the large timbers, which these ships brought, to the form and dimensions of their indigenous papyrus boats, and later learnt to

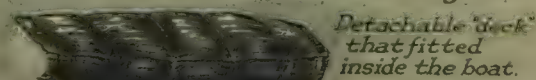
* I am much indebted to Mr. G. S. Laird Clowes, of the Science Museum, South Kensington, for making this development clear to me by a comparison with some models of Ganges boats in his charge, which offer a very close and instructive parallel to Egyptian boat-building.

LIFE IN ANCIENT EGYPT: BOAT-BUILDING—METHODS, MATERIALS, AND TOOLS.

DRAWN BY G. H. DAVIS FROM MATERIAL SUPPLIED BY MR. S. R. K. GLANVILLE, IN ILLUSTRATION OF HIS ARTICLE ON THE OPPOSITE PAGE. (COPYRIGHTED.)

Papyrus Boat.

The earliest form of ancient Egyptian boat
Simply formed of Papyrus stalks bound together.



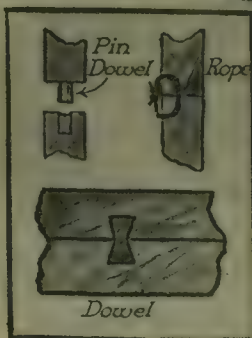
Detachable deck
that fitted
inside the boat.



Cross
Section

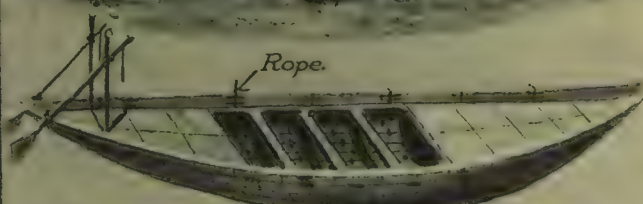


A Section of a Small Early Type Ancient
Egyptian Boat of Simple Construction.



Methods of fixing
the Planking together.

Egyptian Shipwrights at Work on an Early Type of Wooden Boat.



A Wooden Boat of a Later Date built of Brick-like Planking
& Decked.

The Boat- Builder's Tools.



Chisel
Blade.



Adze.

The Boat- Builder's Tools.



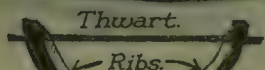
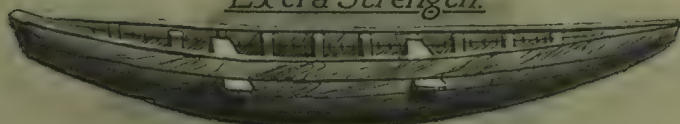
Axe.

Saw.



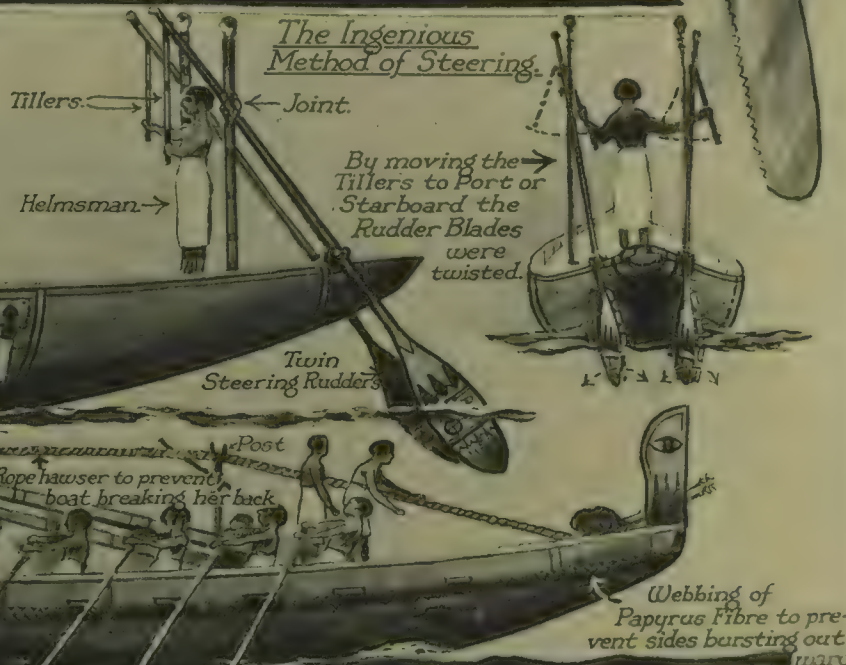
Business & Pleasure Boats of Ancient Egypt about 1400 B.C.

The Advent of Ribs and Extra Strength.



Thwart.

Ribs.



A Large Seagoing Boat of about 2500 B.C.

The Ingenious Method of Steering.

Tillers. Joint.

Helmsman.

By moving the
Tillers to Port or
Starboard the
Rudder Blades
were twisted.

Twin
Steering Rudders

Post

Rope hawser to prevent
boat breaking her back

Webbing of
Papyrus Fibre to pre-
vent sides bursting out-
ward

III.—"BOAT-BUILDING": DRAWINGS TO ILLUSTRATE MR. S. R. K. GLANVILLE'S THIRD ARTICLE ON ANCIENT EGYPT.

Mr. Glanville's article on the opposite page forms the third of the series which he has written specially for "The Illustrated London News," embodying the substance of his recent lectures on "How Things Were Done in Ancient Egypt," delivered on behalf of the Royal Institution, as its 104th Course of Christmas lectures for young people. Although primarily "adapted to a juvenile auditory" (in the words of their founder, Faraday), these Christmas Courses have long proved a great attraction to older people as well. Mr. Glanville's delightful

lectures were no exception to the rule, and his subject is such as to appeal in particular to our readers who have had such good cause to be interested in Egyptian archæology. In his first article Mr. Glanville discussed ancient Egyptian irrigation, agriculture, and fowling; the second dealt with domestic life; and this week he tells us how the ancient Egyptians built their boats. The remaining three subjects, to be treated in future numbers, will be Building in Stone; the Workshops; and Hieroglyphs.

"WHERE REIGNS THE SEED OF SOLOMON."

BEING AN APPRECIATION OF

"AFRICA'S LAST EMPIRE": By HERMANN NORDEN.*

(PUBLISHED BY WITHERBY.)

THE amenities of Abyssinian life have declined since the days of Rasselas. In his Happy Valley "the sons and daughters of Abyssinia lived only to know the soft vicissitudes of pleasure and repose, attended by all that was skilful to delight, and gratified with whatever the senses can enjoy." The prince, as we know, found effortless felicity

house boasts its descent from Solomon and the Queen of Sheba.

Mr. Norden says that his "visit had all the charm and all the disadvantages of the unplanned and the unpremeditated." Certainly when one contemplates the travel facilities, for instance, that the country now affords, even to so privileged and resourceful a visitor as Mr. Norden, one wonders whether the Abyssinians can congratulate themselves so justly on their present as on their past. In the course of the author's long trek from Lake Tana to the Sudanese frontier he came across some hot springs and longed for a bath, but his "desire was killed by the sight of the dirty pool and of the people, obviously syphilitic, who were profiting by the curative waters."

The level of civilisation attained by the Abyssinians, or at any rate the level of luxury, is amazingly unequal. In Addis Ababa, the capital, a city of 80,000 inhabitants, Mr. Norden was most courteously received by Ras Tafari. Dinner was cooked by a chef from Paris and served on gold plate; and afterwards the visitors were entertained by a cinematograph displaying the scenery of the country, its customs, its dances, and its religious celebrations.

But, though the Cross is a symbol everywhere to be met with, the form of Christianity practised by the Abyssinians is a very primitive one, and overlaid, or undermined, by a great deal of superstition. Whether the Mohammedans, of whom there are a great number, are equally superstitious and lax in their performance of religious observances, Mr. Norden does not say. The evil eye is especially dreaded; no Abyssinian will willingly take a meal in public, for fear of incurring it. The werewolf superstition, or a belief closely connected with it, is of frequent occurrence. In

Agordat, a town in the Italian colony of Eritrea (Mr. Norden speaks warmly in praise of the Italian administration), "a special aisle was given over to the sword and dagger makers. Like the goldsmiths, they are of a despised and dreaded caste. They are believed to turn themselves into hyenas, digging into graves and screaming through the nights." Lake Tana is thought to be the abode of peculiarly fearsome demons. "Each spirit is as large as a sycamore-tree. They have white faces with beards which stick out horizontally, and with a pair of eyes at the back of their heads in addition to those in front. Their feet are twice as large as human feet; the nails of fingers and toes are fantastically long. Their teeth project tusk-fashion, and are bigger than those of the wild boar."

Sorcerers, dream-interpreters, and those who prophesy from fruits or shells or sands are legislated against in the laws of Fet-ha-Negast, a code that is



THE TOMB OF A HERO—AND THE WARRIORS HE SLEW: THE BURIAL-PLACE OF A GALLA: WITH A "DRAGON'S HEAD" STONE FOR THE KILLER AND LESSER STONES FOR THE KILLED.

"On another ride we came upon the tomb of an Anusi Galla: a mound down which lines of sharp stones trailed dragon-like. The large stone, which is the dragon's head, symbolises the warrior who died in battle on that spot; the lesser stones are the enemies that he killed."

Reproduced from "Africa's Last Empire," by Courtesy of the Publishers, Messrs. H. F. and G. Witherby.

irksome, and his sister was of the same mind. "Permit me to fly with you from this tasteless tranquillity," she said, "which will grow more loathsome when you have left me." So at great personal inconvenience the two made their escape from this delectable land, on one part of which "were flocks and herds feeding in the pastures, on another all the beasts of chase frisking in the lawns; the sprightly kid was bounding in the rocks, the subtle monkey frolicking in the trees, and the solemn elephant reposing in the shade."

In the course of his Abyssinian tour Mr. Hermann Norden traversed the highlands of Amhara, where the Happy Valley seems to have been situated, but without lighting upon such an idyllic scene. The Abyssinia of to-day has this in common with Dr. Johnson's picture: it is very difficult to get out of, even with the help of an "influence man." But Mr. Norden went away because his time was up, not because he feared the effect of luxury on his moral and physical constitution if he remained.

Travelling in Abyssinia, even with passports and safe-conducts, is an arduous and hazardous undertaking. For one thing, there is the danger of "robber bands, which are so thoroughly accepted an institution of the country that they are voluntarily provisioned by the people." For another, the authority of Ras Tafari, successor to the great Menelik who did so much to consolidate Abyssinia, scarcely runs in the remoter regions of the Empire. Mr. Norden was several times held up and made to go through tiresome formalities before being allowed to proceed. And this although the attitude of the country as a whole is not unfavourable to foreigners. "I thought," one of them told the author, "when I stood in Piccadilly, that the Europeans live in the vestibule of Heaven. We Africans live in the vestibule of Hell. And yet we are so proud and haughty. . . ."

Proud not without reason. For Abyssinia (or Ethiopia, as the people prefer to call it) is "the country where present-day institutions date farthest back into recorded custom. A country which, Christianised since the fourth century, proudly traces its ancestry and its traditions back to Judæa. Africa's last empire, independent and self-governing; the one bit of soil, with the exception of Liberia, on that great, rich, Powers-covered continent which has kept itself free of European trammels; and which appears to have derived from ancient Asia as definitely as we know that Liberia derived from new America." A country, moreover, whose reigning



A FEARSOME-LOOKING AMUSEMENT: A CUNAMA DANCE AT BOSCIOSCA.

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supposed to date back from the Council of Nicæa. It also condemns, somewhat vaguely, "all occupations which are believed to conflict with the will of God." It permits, on the other hand, four sorts of marriage, only one of which is indissoluble, the others being contracts for a term of years, some with financial obligations specified, some without.

The discrepancies noticeable in the spiritual condition of the people are paralleled in the sphere of material progress. Special postage-stamps have been issued "to celebrate the purchase of an aeroplane, which is to be the nucleus of an air fleet," but "letters are still brought by a runner, the paper carried in the split end of a stick." Mr. Norden gives an amusing account of the attitude of the natives of Eritrea towards motor-cars: "They were curious about the cars, and wished to blow the horn. 'He speaks,' a chief said. And when he saw water being poured into the radiator, 'He drinks, just as we do!'"

On the whole, Mr. Norden's experience of the Abyssinian character (always excepting the hospitality and kindness he received from the Europeanised, ruling caste) was not very encouraging. He found them lazy, apathetic, and inefficient. Once the compositor, making a slip, prints "Abyssian" for Abyssinian, and the mistake, like so many of its kind, is not altogether without point.

In a very interesting chapter on the Falashas, the black Jews of Abyssinia, the author observes that while one investigating traveller found them "weak, degenerate, and unfertile," though free from venereal disease, another authority declared them to be "the most virile people in Ethiopia," the intellectuals in whom lay the country's hope of progress. Their origin is a matter of dispute, and their population has been put as high as 250,000 and as low as 7000!

Clearly our present knowledge of Abyssinia is anything but exact. Mr. Norden does not try to adjudicate between conflicting accounts; he merely states his own observations, impressions, and experiences, which, illuminated by his erudition and vitalised by his narrative gift, combine to make "Africa's Last Empire" an enthralling book.

I. P. H.



LION-SPEARING, ELEPHANT-SHOOTING, AND OTHER BIG-GAME HUNTING IN ETHIOPIA: DRAWINGS BY THE NATIVE ARTIST ATO BELATCHEHOU.

Reproduced from "Africa's Last Empire," by Courtesy of the Publishers, Messrs. H. F. and G. Witherby.



* "Africa's Last Empire: Through Abyssinia to Lake Tana and the Country of the Falasha." By Hermann Norden. (Witherby; 15s. net.)

A "DEVASTATED AREA" DUE TO FLOODS: RUINS AT REYNIÈS AND MOISSAC.

PHOTOGRAPH OF REYNIÈS BY AÉROPOSTALE.



THE FATAL FLOODS IN FRANCE: REYNIÈS—AN AIR-VIEW SHOWING THE TOWN AFTER THE DISASTER, AS THOUGH IT HAD SUFFERED FROM THE RAVAGES OF WAR.

CONCERNING the fatal French floods, which are illustrated on our front page, here, and on two other pages, it may be remarked that it is only too evident not only that they were of a most serious nature, but that they created devastated areas which suggest those left in the wake of the war. As to the causes of the disaster, the "Times" the other day had a very interesting note in which it was said: "For several days before the actual disaster incessant rain fell over the whole area. At the same time, owing to the unusual mildness of the season, the snow in the hills began to melt. . . . At the last, a new and violent stage was reached when nothing could be done. . . . Embankments

[Continued opposite.



IN THE HEART OF THE REGION THAT SUFFERED MOST: AN AIR-VIEW OF MOISSAC, THROUGH WHICH RAGED A ROARING TORRENT WITH WAVES THREE FEET HIGH.

(continued.)

gave way without warning, so that, instead of the comparatively slow overflow that was to be expected, rivers were diverted from their courses and poured through the towns, in the words of a survivor, "at the speed of a galloping horse." All this, however, was only the immediate and part cause. For many years past this region of France has been constantly denuded of trees, and particularly so during the war, when the need for timber was great. Vast tracts of country were laid bare and never replanted, with the result that the water poured down the slopes into the plains instead of being broken first by the trees and then absorbed by the aerated soil that forest lands produce."

THE FATAL FLOODS IN FRANCE: WHERE NUMEROUS LIVES WERE LOST



IN THE DEVASTATED AREA, WHERE STRINGENT PRECAUTIONS AGAINST EPIDEMICS ARE BEING TAKEN: A STREET-CLEANING WATER-CART SUPPLYING DRINKING-WATER AT ALBI, WHERE THE USUAL SUPPLY WAS CUT OFF.



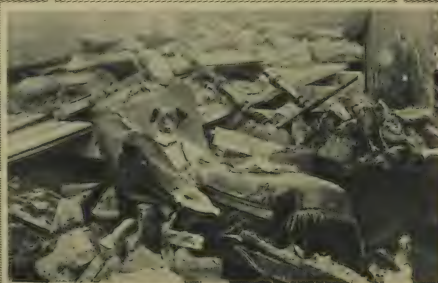
THE BURIAL OF A FLOOD HERO WHO RESCUED MANY, WAS DROWNED BY THE CAPSIZING OF HIS BOAT, AND WAS AWARDED A POSTHUMOUS LEGION OF HONOUR: THE FUNERAL OF M. POULT, AT MONTAUBAN.



FLEEING FROM THE FLOODED AREA OF MONTAUBAN: PEOPLE DRIVEN FROM THEIR HOMES CARRYING SUCH "HOUSEHOLD GOODS" AS RUGS AND A BIRD IN A CAGE.



IN THE TORN HEART OF MONTAUBAN: AN EXTRAORDINARY SCENE OF DEVASTATION; SUGGESTING THE EFFECTS OF SHELL-FIRE.



ON GUARD IN THE RUINS OF HIS MASTER'S HOME: A PET DOG AMIDST THE WRECKAGE OF A HOME IN FLOOD-WRECKED MONTAUBAN.

IN THE DEVASTATED AREA. AND MUCH DAMAGE WAS DONE.



SALVAGE IN MONTAUBAN, WHICH, WITH MOISSAC, SUFFERED MOST: INHABITANTS REMOVING EASILY PORTABLE PROPERTY FROM ONE OF THE MANY DAMAGED HOUSES.



RESCUE WORK IN RAVAGED MONTAUBAN: FRENCH SOLDIERS (WEARING LIFE-BELTS) DRAGGING A PONTOON THROUGH A STREET.



THE FRENCH PRESIDENT AND A HERO OF THE FLOODS: M. DOUMERGUE TALKING TO M. GASTON REY, OF REYNÈS, WHO RESCUED MANY PEOPLE.



AT MOISSAC, WHICH, IN FIVE MINUTES, BECAME A "ROARING TORRENT", WITH WAVES THREE FEET HIGH: ONE OF THE NUMEROUS STONE-AND-BRICK HOUSES WHICH COLLAPSED UNDER THE FIERCE FORCE OF THE FLOOD-WATERS.



LOOKING AS THOUGH IT HAD BEEN SHELLED BY BIG GUNS: A RUINED HOME AT MONTAUBAN, IN THE CENTRE OF THE MOST DAMAGED DISTRICT, WHERE STREETS OF SMALL BRICK HOUSES COLLAPSED DURING THE FLOOD.

At the moment of writing, it is not possible to be very precise as to the amount of damage done by the floods in Southern and South-Western France, but, as our photographs bear witness, it is both extensive and serious. At Montauban, houses undermined by the waters collapsed by the dozen; indeed, this town and Moissac seem to have suffered most. M. Doumergue, the President of the Republic, and M. Tardieu, the Prime Minister, visited the devastated area and saw the state of things for themselves. At Moissac, it was seen that scarcely a house in the place had escaped hurt; and it was worse at Montauban, where streets of small red-brick houses looked as though they had been shelled. Nor were matters better at the next place visited, the village of Reynès, where not a single house remained intact. All of which is but to mention only the places here illustrated. It was announced from Paris on March 10

that the work of drawing up a programme of relief and reconstruction had begun, and that the most stringent precautions were being taken to guard against epidemics, and, more particularly, against typhoid fever. At that time, it was believed that the total number of deaths was about three hundred, and already one hundred and twenty bodies had been recovered from the ruins of Moissac. At least one thousand houses in the flood area have been ruined, and five hundred factories. Some idea of the force of the waters can be gained from a description given to the "Times" by an inhabitant of Moissac: "In five minutes the place was a roaring torrent, with waves 3 ft. high. Between 11.30 p.m. and midnight on Monday the Tarn had burst its banks and engulfed the quarters of Saint Benoit, Sainte Blanche, and Poulmet. By four in the morning everything had been laid flat, houses collapsing in rapid succession with a noise like gunfire."

"LIGHTNING" IN A LABORATORY: MAN-MADE "THUNDER-STORMS."

PHOTOGRAPHS BY COURTESY OF THE METROPOLITAN-VICKERS ELECTRICAL COMPANY, TRAFFORD PARK, MANCHESTER.



1. THE CURIOUS FORM OF DISCHARGE WHEN ELECTRICAL PRESSURE OF OVER HALF-A-MILLION VOLTS AT A FREQUENCY OF ABOUT 100,000 CYCLES PER SECOND OCCURS BETWEEN AN INSULATED SPHERE (LEFT) AND AN EARTHED PLATE (BELOW); AND ALSO BETWEEN ADJACENT SPHERES (RIGHT.)



2. THE TYPE OF DISCHARGE SEEN IN PHOTOGRAPH NO. 1 PHOTOGRAPHED BY ITS OWN LIGHT.



3. THE HUGE CONDUCTING PLATES OF THE CONDENSER (EACH ABOUT 25 FT. IN DIAMETER) EMPLOYED FOR THE ACCURATE MEASUREMENT OF VOLTAGES UP TO A MILLION.

A particularly interesting, not to say dramatic, demonstration was given the other day to mark the opening of the new high-tension laboratories at the Trafford Park, Works of the Metropolitan-Vickers Electrical Company, which were inaugurated by Sir Ernest Rutherford, the President of the Royal Society. This took the form of what might be described as a home-made thunder-storm: to be precise, we may quote the "Manchester Guardian," which said of the demonstrations: "These included the demonstration of a power frequency arc at 1,000,000 volts, in which a 12-foot gap was spanned by the electric flash. During this demonstration the party was kept at a distance of twenty feet, behind a barrier. There were also demonstrations of the investigation of dielectrics at high frequencies and high voltages such as may be met with when electrical apparatus is exposed to atmospheric electrical disturbances. Among other demonstrations was one of the cathode ray oscillograph, which gives a photographic record of electrical disturbances of the order of one-millionth of a second duration"—a matter of very great importance in researches dealing with high-voltage high-frequency phenomena. Yet another demonstration showed the application of one and a-half million volts from an electrical impact-generator, the duration of the discharge being about one-millionth of a second—equivalent to a lightning discharge shattering a tree, which was demonstrated by shattering pieces of wood. It should be said



4. A "LIGHTNING FLASH" PRODUCED BY A MILLION VOLTS BETWEEN A COPPER BALL SUSPENDED FROM AN INSULATOR AND A METAL "EARTH" 12 FT. BELOW. (SEE ALSO OUR FULL-PAGE ILLUSTRATION.)

further that the transformer in the laboratory has an output of 1000 kilowatts at 1,000,000 volts, and, apart from being under very exact control, the highest voltages can be measured with a degree of accuracy believed to be unapproached with any other existing high-voltage plant. This is most important from a research point of view.

A SYMBOL OF OUR TIME: ELECTRICITY MAN HAS MASTERED.

By COURTESY OF THE METROPOLITAN-VICKERS ELECTRICAL COMPANY, TRAFFORD PARK, MANCHESTER.



A MILLION-VOLT FLASH: THE "LIGHTNING" OF A LABORATORY "STORM"—SUGGESTING A MUSLIN-FRILL OF FLAME!

This remarkably interesting photograph was taken the other day during a "thunder-storm" created to mark the opening of the new research laboratory of the Metropolitan-Vickers Electrical Company, an experiment illustrated also

on the facing page. It shows an imitation "lightning flash," produced by a million volts, between a large copper ball suspended from an insulator and an "earth" in the shape of a metal plate twelve feet below.

The World of the Kinema.

By MICHAEL ORME.

A DAY WITH THE LITTLE PEOPLE.

DOWN in the Wembley Studio, the Little People are busy. They are, moreover, in satirical mood, and, pert Lilliputians, have embarked on a happy mimicry of the Giants of the Screen. The Marionettes are holding a mirror—a whimsically distorted mirror—up to the Stars!

Of all the ancient forms of entertainment, the puppet-show is, to me, one of the most fascinating. Not only is the perfect reproduction in miniature of full-size entertainment with its component parts, animate and inanimate, always an entrancing thing, but romance seems to cling about an art that has been handed down from father to son throughout the centuries. Imagination is stirred by these little kings and queens, dancers, trapeze-artists, buffoons, and fairies who travel in a sack or dangle on a row of pegs, yet can be quickened, at a moment's notice, into an illusion of life that is so overwhelmingly real as to be, on occasion, definitely uncanny. No wonder their owners come to look upon them as friends—changeless, tireless, infinitely patient friends. No wonder Signor Gorno, the proprietor of the marionettes now at work at Wembley, wept bitter tears when the recent serious outbreak of fire in the studios robbed him of his whole troupe. Not an arm, not a leg, not a shred of costume could be found amongst the ruins next day. Some of those Little People were older than Signor Gorno himself, and had come to him, along with the secrets of his craft, from a long line of puppet-showmen, to be handed on one day to

I was, then, full of high expectation when I answered an invitation to witness the "shooting" of certain dread doings in a dope-den down Limehouse way, wherein Anna May Wong, amiably burlesqued by

and the members of the Gorno family, there can be nothing but admiration. Their manipulation of the intricate strings has the *panache* of the virtuoso. I am told that in the Tom Mix burlesque five people manipulated no less than forty-two strings. Their dexterity, their patience and, in addition, the artistry with which they carve and prepare their portrait-dolls, is easily forgotten in the fascination of the final entertainment, but the adaptation of this age-old medium to the comparatively infantile art of the screen should bring new glory to the Little People and their sponsors.

"THE LOVES OF ROBERT BURNS."

Mr. Herbert Wilcox has a great deal of good work to his credit in the realm of silent pictures. But in his first talking-film, "The Loves of Robert Burns," he seems to have been unable to come to a definite decision as to how to treat his subject, and the result is neither good drama nor a poignant representation of a striking literary figure.

The very title of the film is, in one sense, its undoing. For it is a glamorous title enough, and one that leads us to expect a measure of whimsical romance intermixed with the poetry that was the temperamental mainspring of all the hero's thoughts and actions. But this Burns is neither lover irresistible nor poet spirit-driven to ecstatic heights. He has all the egotism of the artist, but little of the compensating tenderness or fire that would make such episodes as the apparently cold-blooded transference of his affections from Jean Armour to Highland Mary a forgivable or even a credible thing.

His singing is indeed spontaneous, but it is the singing of the trained and applauded vocalist, not that of a poet tongue-tied by passion for the woman of the moment, or torn between the urgencies of love and rhythmical inspiration. This is the fundamental error of the film. This is what I mean by saying that Mr. Wilcox has been undecided in his method. If, as showman, he must have Mr. Joseph Hislop as its central figure, he should have made a romantic film-opera of his theme—a picture in which the musical content intentionally dominated the dramatic. As it is, I do not mean to be discourteous to Mr. Hislop in saying that he is miscast. His singing is a thing of such exquisite delight, of such infinite artistry, that it carries all before it. And this, in the circumstances, is dramatically unsound. The very perfection of his musical technique makes, in contrast, the wavering, disjointed form of the narrative more acutely apparent. We carry away very little impression—and that in no way heroic or romantic—of Burns as man or poet. But it will be a long time before we forget Mr. Hislop as singer.



CLIVE BROOK (AS SHERLOCK HOLMES) RESCUES ANNA MAY WONG IN A CHINESE DOPE DEN: ONE OF THE MARIONETTE BURLESQUES BEING MADE IN THE ASSOCIATED SOUND-FILM INDUSTRIES STUDIOS AT WEMBLEY.

Sherlock Holmes, having tricked his Chinese opponent into hanging himself by his pig-tail to the lantern, turns his attention to the distressed heroine.

a puppet impersonator, figures as the heroine and is rescued by a pocket-edition of Clive Brook in a protean performance of Sherlock Holmes, with Dr. Watson, of course, in close attendance. When I arrived, the company of Little People was already all prepared for the signal of the director, Mr. Jack Harrison. Pallid Chinamen waited in their bunks to woo enchantment from their opium-pipes, which were presently to emit convincing wreaths of smoke, whilst a more materialistic couple chafed at any delay that prevented them from plying their poised chop-sticks. Indeed, this odd little brace of dolls impatiently burst into action long before the whistle sounded the start, and nothing more quaintly funny could be imagined than these two voracious diners, everlastingly becking and bowing, their chop-sticks click-

ing, indifferent alike to consultations in front, interruptions or "retakes." It is in the by-play of these puppets that a wealth of humorous inspiration may be found, for these creatures, though they cannot move except at the bidding of their gods up aloft, are not entirely docile. Thus one can well imagine that many an incredibly funny twist to the farcical adventures of these mimic "stars" may arise from the fortuitous antics or attitudes of the puppets.

The charm of the whole entertainment is enhanced by the cleverly devised settings, which diverge just so much from the real as to create an atmosphere of fantasy and make-believe. There is so much true feeling for composition that it is not surprising to find the art direction under Oscar Werndorff, who was responsible for the mighty settings of "The Nibelungen," and T. Elder Wills.

For the real "stars" of these marionette-burlesques, Signor Gorno, Signora Prandi,



TOM MIX ROUNDS UP INDIANS WITH THE HELP OF TONY: A MARIONETTE BURLESQUE IN THE PERFORMANCE OF WHICH FIVE PEOPLE MANIPULATED NO FEWER THAN FORTY-TWO STRINGS.

the younger members of the Gorno family. For there is no age-limit to the activity of a marionette. A little *première danseuse* who lost her life in the fire was ninety-two years of age, but "*elle était encore légère comme une fée*," as Signora Prandi, an expert colleague of Signor Gorno, told me. How the puppets must pity us poor humans, whose joints get stiff at less than half their age!

It must be at once apparent to any student of the kinema that an alliance between the two mediums, that of the screen and that of the puppet-show, might result in a form of pictorial entertainment as amusing and as essentially kinematographic as the animated cartoon. For here is movement formalised, whittled down to the necessary gesture, and, on the other hand, bound by no limiting laws of gravitation. Your doll-dancer can leap sky-high if such a manifestation of joy be required of him; nor is there any obstacle, height, depth, or thickness that can avail to bar the progress of a puppet. Imagination, then, can have free rein, yet all the while retain that semblance of reality which is the great asset of the marionette.



MARIONETTES "HOLDING A MIRROR—WHIMSICALLY DISTORTED"—TO THE "STARS" OF THE SCREEN: AN AMUSING ENCOUNTER BETWEEN CHARLIE CHAPLIN AND DOUGLAS FAIRBANKS, IN THE WEMBLEY STUDIOS OF ASSOCIATED SOUND-FILM INDUSTRIES.

A PICTORIAL "NAVAL CONFERENCE": INTERIORS OF BRITISH WAR-SHIPS.

Drawings by our Special Artist, G. H. Davis, by kind permission of the Admiralty. (Copyrighted.)



A FAMOUS BATTLE-CRUISER WHICH HAS BEEN USED FOR ROYAL TOURS BY THE PRINCE OF WALES AND BY THE DUKE AND DUCHESS OF YORK ON THEIR VOYAGE TO AUSTRALIA AND NEW ZEALAND IN 1927: H.M.S. "RENOWN"—A DIAGRAMMATIC DRAWING TO SCALE OF THE INTERIOR.



THE INTERIOR OF A BRITISH SUBMARINE AS IT APPEARS WHEN THE BOAT IS SUBMERGING: A SECTIONAL PANORAMA COMBINING ESSENTIAL FEATURES OF VARIOUS TYPES IN COMPOSITE FORM, WITH OFFICERS AND MEN AT THEIR STATIONS ENGAGED IN DUTIES NECESSARY AT THE MOMENT OF DIVING.



A VITAL NECESSITY TO THE EMPIRE FOR PROTECTING TRADE ROUTES AND COMMUNICATIONS AND ISLAND COLONIES: A TYPICAL BRITISH LIGHT CRUISER—THE STARBOARD SIDE BROKEN DIAGRAMMATICALLY TO SHOW THE INTERIOR; WITH DECK STRUCTURES ABOVE, INCLUDING A FLYING-OFF PLATFORM FOR AEROPLANES (AFT OF THE AFTER-FUNNEL).



A TYPICAL BRITISH SUPER-DESTROYER, OR FLOTILLA-LEADER, ILLUSTRATED IN DETAIL: A SECTIONAL VIEW, WITH THE STARBOARD SIDE BROKEN DIAGRAMMATICALLY TO REVEAL THE INTERIOR;

In this number we have added to our series of four-page folding illustrations of typical ship-interiors one representing the great battle-ship "Nelson." In view of the fact that the Naval Conference has lent topicality to everything connected with the Navy, it seemed appropriate to reproduce here, in a reduced form, some of our previous four-page drawings which represent British war-ships; all of them, in fact, except that of the aircraft-carrier "Courageous" and the Cunard liner "Mauretania." H.M.S. "Renown," it

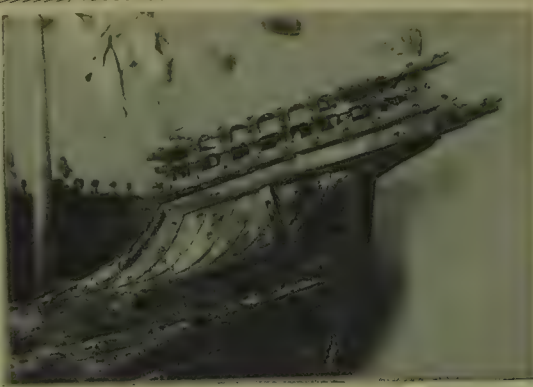
will be recalled, took the Duke and Duchess of York to the Antipodes in 1927, and had been used by the Prince of Wales for a tour six years before. The drawing of the "Renown" appeared as a four-page "folder" in our issue of January 29, 1927. During the same year we gave the drawings of the submarine, in our issue of July 9, and of the light cruiser in that of October 29. The drawing of the destroyer appeared in the number for October 27, 1928, and H.M.S. "Courageous" in our issue of January 25 last.

Do not cut along this edge, but unfold the Panorama overleaf.

A GREAT RARITY IN SHIP-MODELS.



FORMERLY HUNG AS A VOTIVE OFFERING IN A CHAPEL AT A SEASIDE TOWN IN SPAIN: A STERN VIEW OF THE FIFTEENTH-CENTURY SHIP-MODEL.



A FIFTEENTH-CENTURY SHIP-MODEL FROM CATALONIA: THE BOWS OF THE VESSEL.

"WHAT is more rare than a contemporary fifteenth-century ship-model?" writes Mr. Henry B. Culver (in "The Mariner's Mirror,") describing this example. "Personally I had not believed that such an object had escaped the ravages of time. Yet it has turned up in New York City! In the Reinhardt Galleries there is a ship-model which is undoubtedly of about the time of Columbus. It came from a little chapel in a small seaside town called Mataro, on the coast of Catalonia in Spain."

A FIFTEENTH-CENTURY SPANISH EXAMPLE.



"ITS STATE OF PRESERVATION IS EXTRAORDINARY CONSIDERING ITS GREAT ANTIQUITY": A BOW VIEW OF THE CATALONIAN SHIP-MODEL OF ABOUT 1450.



SHOWING THE HALF-DECK (18 IN. FORE AND AFT) BUILT OUT AFT OVER THE COVE, WITH THE POOP OR CASTLE (7 IN. HIGH) OF CRADLED WORK: ANOTHER VIEW OF THE SHIP-MODEL.



"THE LENGTH OF THE HULL (EXCLUSIVE OF THE FORE-STAGE) IS 42 IN. AND ITS WIDTH AT THE WIDEST POINT (INCLUDING PLANKING) 21 IN.": A STARBOARD-SIDE VIEW OF THE MODEL.

This extraordinarily interesting ship-model, which Mr. H. B. Culver, as noted above, discovered in New York, is regarded by him as an authenticated "built" model of the fifteenth century which may date as early as 1450. "The rigging," he writes in a letter to us, "is much disarranged, but enough of it is in place to show that it originally was a good representation of a ship of the epoch." This model, we have since learned, is at present in the "Prins Hendrik"

Maritime Museum at Rotterdam. The Director of that institution, Mr. J. W. van Nouhuys, informs us that the model was purchased by Mr. D. G. van Benningen, of Rotterdam, who has lent it to the Museum. Regarding the rig Mr. Culver writes: "The illustrations show it as it is to-day, but I am of the opinion that the fore and mizzen masts are both later additions, and that originally the little vessel had only one large and tall mast centrally located."

NAVAL HISTORY IN SHIP-MODELS: MODERN TYPES AND "WOODEN WALLS."

By COURTESY OF THE ROYAL UNITED SERVICE INSTITUTION.



THE TYPE OF WAR-SHIP WHOSE ABOLITION HAS BEEN SUGGESTED: A MODEL OF H.M. SUBMARINE "OSIRIS," ONE OF THE SEVEN NEW VESSELS OF THE "ODIN" CLASS (INCLUDING ALSO THE "OBERON," "OLYMPUS," "ORPHEUS," "OSWALD," AND "OTUS") RECENTLY ORDERED TO PROCEED, WHEN READY, TO THE CHINA STATION.



A "CRUISER" OF THE NELSON PERIOD: A BONE MODEL (MADE BY FRENCH PRISONERS OF WAR IN NAPOLEONIC TIMES) OF A 46-GUN FRIGATE OF 1800.



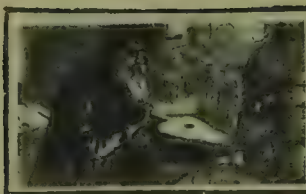
A "BATTLE-SHIP" OF THE NELSON PERIOD: A MODEL OF THE 100-GUN "ROYAL SOVEREIGN," FLAG-SHIP OF LORD COLLINGWOOD AT TRAFALGAR.



A BATTLE-SHIP OF TO-DAY: A MODEL OF H.M.S. "QUEEN ELIZABETH," LORD BEATTY'S FLAG-SHIP IN THE GRAND FLEET DURING THE WAR, AT PRESENT REFITTING AT PORTSMOUTH AND EXPECTED TO BE RECOMMISSIONED IN MAY AND TO RETURN TO THE MEDITERRANEAN TO REPLACE THE "WARSPITE" AS FLAG-SHIP OF ADMIRAL SIR FREDERICK FIELD.

Ship-models are always fascinating, and their popularity seems to be steadily increasing. The Royal United Service Museum in Whitehall has recently rearranged and made some important additions to a particularly fine collection. Most of the additions are beautifully constructed scale models of the latest types of men-of-war which are now causing so much discussion at the Naval Conference. These models include one of the famous "Queen Elizabeth," Lord Beatty's flag-ship in the Grand Fleet, but showing the ship as she is to-day after considerable alterations. There are also models of the "London," a 10,000-ton cruiser; a flotilla-leader, the "Warwick," which was Admiral Sir Roger Keyes's flag-ship at the Zeebrugge operations; and the "Osiris," one of the latest and

biggest submarines. These, with the older sailing-ship models, form a series which enable the visitor to study the development of the Navy from the sixteenth century to the present day. The "Queen Elizabeth" returned from the Mediterranean in January, and began a long refit at Portsmouth. It is nearly fifteen years since she made her dramatic appearance at the Dardanelles and bombarded with her 15-inch guns the Turkish batteries at Helles. She returned home to join the Grand Fleet in the spring of 1915, but was in dock at Rosyth in May 1916, and so missed the Jutland action. Six months later she became the flag-ship of Admiral Beatty as Commander-in-Chief, and was present in this capacity when the German Fleet surrendered.



THE WORLD OF SCIENCE.



CAN THE LEOPARD CHANGE HIS SPOTS?

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I SHALL take the earliest opportunity of going to see the jaguars which have just arrived at the Gardens of the Zoological Society, chiefly because I am anxious to see whether they display any marked differences in coloration one from another, and from that already in the Gardens (Fig. 2).

It is not trivial differences in tints or in the form of the spots that interest me so much, for no two animals are quite alike in these particulars, but the coloration as a whole, and its relation to that of the leopard (Fig. 4). For the leopard—often called the panther—is an Old World type, while the jaguar is a native of the New World. Yet the hides of both display the same pattern—large, irregular rings enclosing one or more spots. Has this pattern been evolved independently in the two animals, or are they descendants of a common stock, and so sharing a common heritage in this matter of coloration?

If one were asked to-day "Can the leopard change his spots?" one would have to answer, "Yes." It would have, however, to be a qualified "Yes." For this change is an imperceptible one in the life of any given individual, and it is linked with conditions laid down ages ago, before leopards and jaguars, as leopards and jaguars, came definitely into being. This much seems to be an inevitable conclusion, since lions and leopards

surrounding environment. Living in glades and thickets, the sunlight piercing the screen of leaves is broken up so as to illuminate the ground in patches; and these spots harmonise with such lighting effects. Now, deer that live in tropical forests have spotted hides the year round; while

given to the spotted and striped liveries. The tiger, they urge, needs no "protection from enemies." Quite so; but the tiger must eat, and his victims, ever on the alert, must be taken by stealth. The tiger plays the part of the sniper during the war, who, partly to protect himself and partly to conceal himself from his victims, took elaborate pains to screen himself from observation by taking care to obliterate his body by sewing leaves on to his uniform. Ships, guns, ammunition-dumps, and even roads were camouflaged.

The big-game hunter insisted, and I believe some do still insist, that the lion and the tiger hunt by scent, and not by sight. But this was begging the question. They merely asserted what they had never tried

to prove. Experiments made a year or two ago showed conclusively that the tigers hunt mainly by sight. Doubtless scent, especially on occasion, serves them in good stead, and may even, in fortunate circumstances, lead them to their prey. But the victims also have keen scent. Their "protective" coloration is of value only so long as they are at rest. The slightest movement will betray them. If "protective coloration" were an



FIG. 1. THE AFRICAN CIVET.

Here the breaking up of longitudinal stripes to form spots, and their re-combination to form transverse bars on the flanks, is well shown. Long ago the scent-glands of this animal were in great demand for perfumery.

others, as in our own fallow-deer, are spotted only during the summer months, and are uniformly coloured during the winter, when spots would render them extremely conspicuous. Red deer, be it noted, and wapiti have a spotted hide only in the fawns, which are always hidden in thickets.

Concealment, then, from prowling carnivores is obtained by these markings. Carnivores which hunt where these spotted animals live have had, so to speak, to adopt the rôle of the wolf in sheep's clothing. In other words, in order that they may eat, they have had to adopt the same type of coloration as their victims; thereby they can steal upon their victims unawares. Where, as with the lion, hunting has to be done in comparatively open country, and more or less parched at that, the hide is, in a fully grown individual, of a uniform hue. Thereby he stands in strong contrast with the tiger, which is transversely striped. But the tiger is a jungle animal.

Some of our greatest big-game hunters have strenuously, and even scornfully, dismissed this interpretation; having become confused by the term "protective coloration"



FIG. 3. THE CHEETAH.

In the cheetah the spots are solid. And this is true both of the African and Indian species. For though the vegetation of these two widely sundered areas is very different, the effects of light and shade broken up by the foliage are the same.—[Photograph by F. W. Bond.]

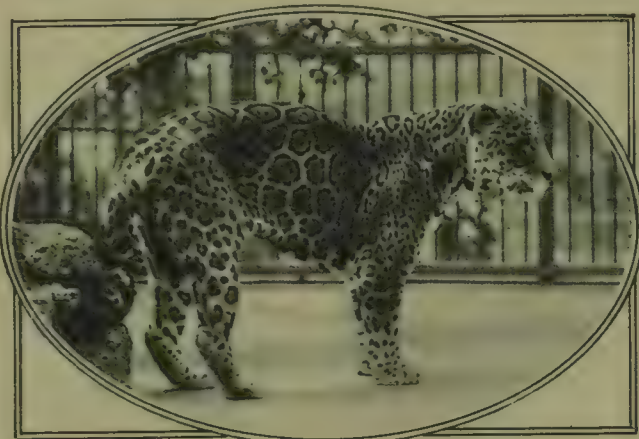


FIG. 2. THE SOUTH AMERICAN JAGUAR.

That the coloration of animals, especially when it takes the form of well-defined stripes, or spots, is not a meaningless coloration having no relation to the well-being of the animal, is now well established. But there is nothing stereotyped in these patterns. Not even all the members of the same species are ever exactly alike.—[Photograph by F. W. Bond.]

alike, as well as many other members of the cat-tribe, seem to have shared (in common with a host of other animals so unlike carnivores as wild pigs and tapirs, many rodents, and yet other types of mammals and even birds, to go no further back) a common pattern of longitudinal stripes of dark brown or black and white. In some, this ancient livery has been retained till to-day, appearing either in the young for a season, or permanently in other species.

Then, for some by no means apparent reason, this primitive pattern lost its stability. The stripes began to break up to form longitudinal rows of spots, as in the leopard and the jaguar, wherein the spots have taken on a further change by assuming the form of large rings enclosing one or more smaller spots. In young lions we find both longitudinal rows of spots and others irregularly distributed over the body. Not until they have arrived at full growth do these spots—which are solid, not rings—fade out. But they seem to be retained longer in East African lions. In the civet (Fig. 1) longitudinal stripes break up into spots, and spots which have run together to form transverse bars over the hind-quarters, and complete longitudinal bands on the neck.

The spotted pelage of many of the deer is very obviously broken-up longitudinal stripes. And here we find some convincing evidence as to the significance of these markings, be they stripes or spots, for we may be sure they are not meaningless. They have, in short, a life-saving value, inasmuch as they break up the solid appearance of the body, and cause it to blend with its



FIG. 4. THE LEOPARD.

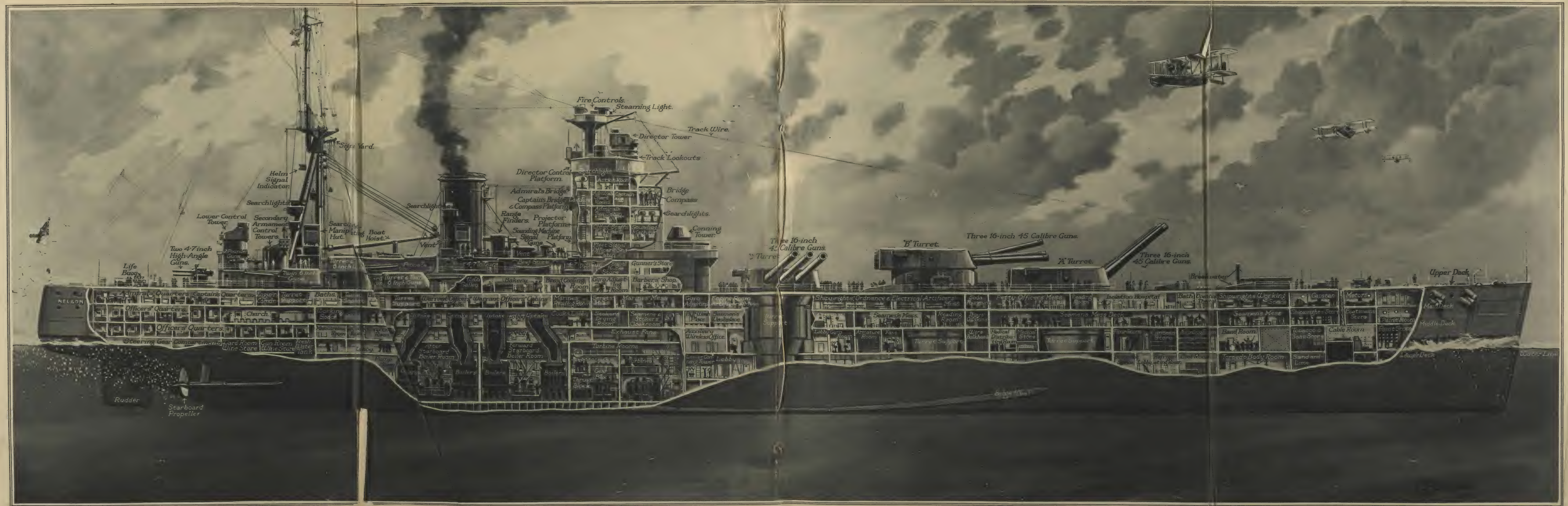
The leopard and the jaguar agree in having a spotted hide wherein the spots take the form of rings enclosing one or more smaller spots. But in the jaguar the main spots are so large as to reduce the ground-colour, on the flanks, to a meshwork. In each case the solid appearance of the body is broken up, causing it to merge into its surroundings and thus become a "mantle of invisibility."—[Photograph by F. W. Bond.]

infallible mantle of invisibility, the tiger, by this time, would, of course, have been starved out of existence. But if the "protected" prey manage to live long enough to produce offspring, for one or more seasons, the existence of the race is assured.

The jaguar is largely a tree-dweller, and preys upon monkeys. Near settlements, it will attack cattle, horses, donkeys, pigs, or dogs. But in well-watered areas its diet is indeed varied, its menu including tapirs, capabaras, turtles and their eggs, alligators, and fish. Its powers of adjusting itself to widely different conditions of existence are considerable, since, though inherently a forest animal, some have spread into the bleak, treeless pampas, though this has, so far, brought about no change or adjustment in coloration.

A most interesting parallel is furnished by the puma, a native of the pampas, and accordingly of a uniform tawny hue. But some pumas have migrated into the forests, and here again without undergoing any change of coloration—though, be it noted, the young puma is conspicuously spotted. We must regard this interchange of territory as being comparatively recent, the migrants in each case only just contriving to hold their own against their competitors in the struggle for existence.

A Factor in the Problem of Anglo-American Parity in Capital Ships Discussed at the Naval Conference: One of the World's Two Most Powerful Battle-Ships—H.M.S. "Nelson," a Sister-Ship to the "Rodney."



ONE OF THE TWO GREAT BRITISH BATTLE-SHIPS BUILT UNDER THE LIMITATIONS OF THE WASHINGTON TREATY, AT A COST OF OVER £7,000,000 EACH: U.S.S. "NELSON," NOW THE FLAG-SHIP OF THE ATLANTIC FLEET—A PANORAMIC VIEW, BROKEN DIAGRAMMATICALLY TO SHOW DETAILS OF THE INTERIOR.

At one stage of the Naval Conference, it will be recalled, there was a suggestion that the United States might ask for the optional rig to scrap four instead of three older battle-ships and build a new one of the "Rodney" type. What that task would involve is shown in the above drawing, in which we are enabled to reveal, for the first time, the interior of a great battle-ship "Nelson." She and her twin-sister, the "Rodne" are the two finest fighting machines belonging to any of the world's Fleets. The terms of the Washington Treaty permitted this country to proceed at once with the building of these two ships, but, with this exception, all capital-ship construction by the signatory Powers was suspended until 1913. The Treaty, it will be remembered, stated that the displacement of a capital ship should not exceed 35,000 tons, with all ammunition, equipment, provisions, fresh water, and all gear intended for war on board. Accordingly, for the first time, it was necessary for the designers to work to a fixed absolute limit for displacement, which *must not* be exceeded, but *must be* approached as nearly as possible. On this mighty ship, therefore, many and various are

the devices for saving weight in machinery and construction without impairing her stability. The "Nelson" is 710 feet long over all and 106 feet broad, with a standard displacement of 35,000 tons. She has geared turbine engines of 45,000 horse-power, placed in four engine-rooms forward of the boilers (an innovation in British battle-ships), giving a speed of 23 knots. Her eight water-tube boilers are fired by oil fuel, of which 4000 tons are carried. Fitted with 16-inch guns, the "Nelson" has a complement of 1400 officers and men. Her armament comprises nine 16-inch guns in three turrets, twelve 6-inch guns in six turrets; six 4.7-inch high-angle guns, eight 2-pounder "pom-pom" guns, four saluting guns, and two submerged torpedo-tubes. Her armour is 16 inches thick on the main belt, and 16 inches on the turrets, with maximum armoured deck of 6½ inches. The "Nelson" was built by Sir W. G. Armstrong Whitworth and Co., Ltd., launched on September 3, 1925, and completed on October 10, 1927. The cost of the "Nelson" was £7,405,269, and her annual upkeep amounts to £433,000. The "Rodney" cost £7,488,274. Both ships were designed by Sir E. H. Tennyson d'Eyncourt.

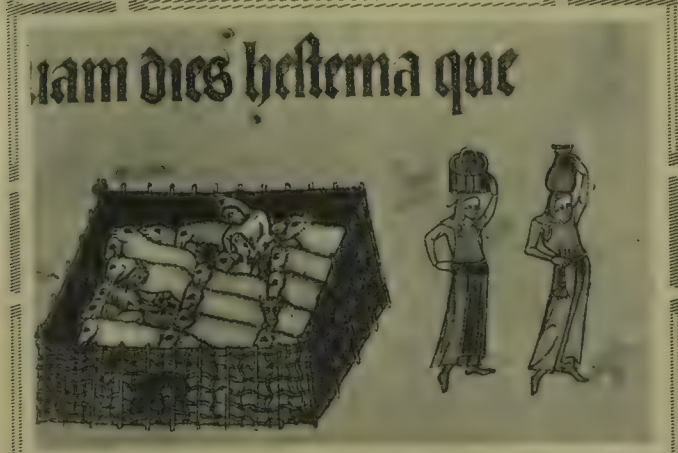
SUBJECTS OF AN APPEAL: MANUSCRIPTS OF NATIONAL IMPORTANCE.
THE LUTTRELL PSALTER AND THE BEDFORD BOOK OF HOURS.



"A JOUST. THE KNIGHTS ARE BOTH CLAD IN POURPOINTRIE WITH MIXED ARMOUR. THE VANQUISHED DISPLAYS A SARACEN'S HEAD ON HIS SHIELD." (THE LUTTRELL PSALTER.)



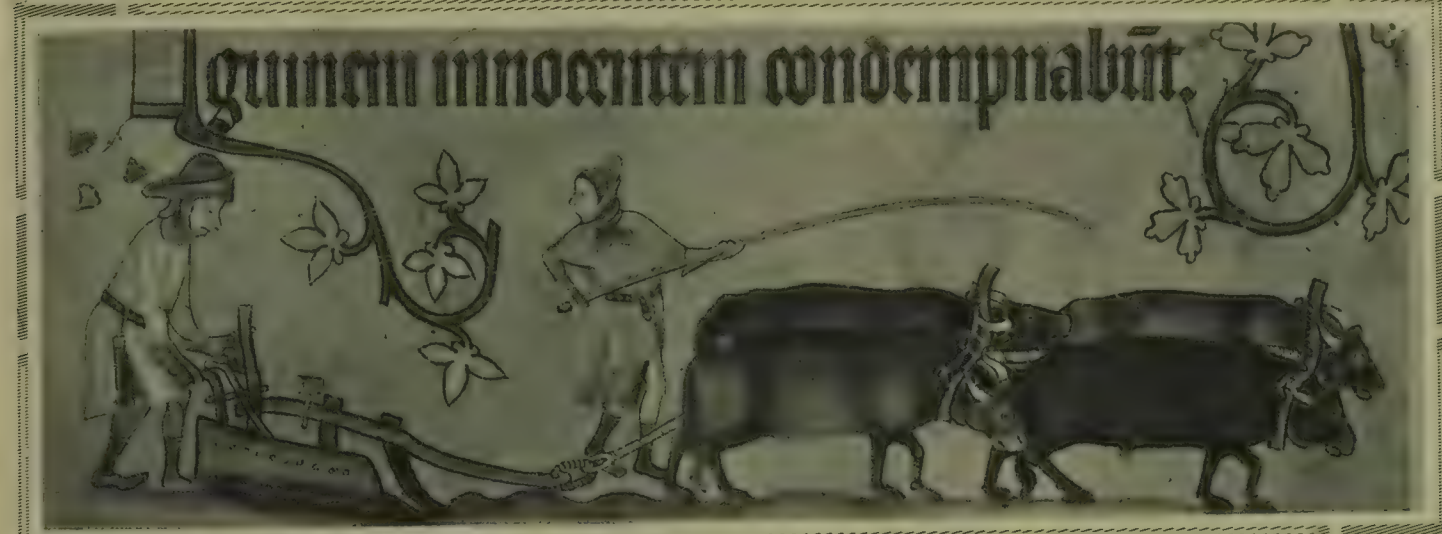
"A SHIP OF WAR WITH SOLDIERS IN MAIL AND ARCHERS." (LUTTRELL PSALTER.)



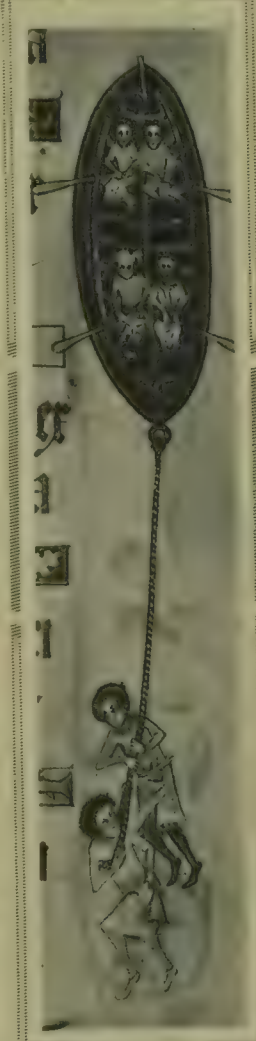
"SHEEP-SHEARING IN A PEN. OUTSIDE THE PEN WOMEN ARE CARRYING AWAY MILK IN PITCHERS ON THEIR HEADS." (LUTTRELL PSALTER.)



"A HEN-WIFE FEEDING CHICKENS." (LUTTRELL PSALTER.)



"TWO MEN PLOUGHING WITH FOUR OXEN": ONE OF THE MANY SUBJECTS IN THE LUTTRELL PSALTER WHICH FORM A MOST REMARKABLE AND, PERHAPS, UNRIVALLED SERIES OF ILLUSTRATIONS OF MEDÆVAL ENGLAND.



"MEN TOWING BOAT." (LUTTRELL PSALTER.)



FROM THE BEDFORD HOURS: FIVE OF THE MANY INITIALS CONTAINING SMALL HEADS WHICH CONSTITUTE AN UNPARALLELED SERIES OF FIFTEENTH-CENTURY PORTRAITS, MOSTLY ENGLISH.

Our readers will recall that at the time at which they were sold by public auction (that is to say, in July of last year) we gave certain illustrations from that famous illuminated manuscript, the Luttrell Psalter, and from the Bedford Hours, another very fine manuscript, which, until that time, had remained unknown. Here we give further illustrations, in order to call attention to the appeal which has been made for funds which will make it possible for these books of national importance to be purchased for the Nation. The appeal in question is issued from the British Museum, London, W.C.1, and subscriptions, which will be acknowledged in the Press, should be sent to the Director at that address. To

quote the official document: "The national importance of both books is unquestionable. Both are representative examples of English pictorial art, the one belonging to the great school that flourished in the Eastern Counties in the first half of the fourteenth century, the other to the new style which made its appearance in the last quarter of that century and is the last great period in English illuminated art. Both are likewise historical monuments. The Luttrell Psalter has long been famous for its unrivalled pictures of English country life. . . . The Bedford Book of Hours . . . is unique in respect of its series of nearly three hundred small portrait-heads representing various classes of society."

THE HOUSE OF LORDS WALL DECORATION CONTROVERSY: BRANGWYN DESIGNS INSPECTED IN THE ROYAL GALLERY.



PART OF A PROCESSION OF FIGURES TYPIFYING VARIOUS RACES, WITH FLORA AND FAUNA SYMBOLISING THE SPLENDOUR AND FRUITFULNESS OF THE EMPIRE: ONE OF MR. FRANK BRANGWYN'S LARGER PAINTINGS (SHOWN ON THE OPPOSITE PAGE IN POSITION IN THE ROYAL GALLERY, ABOVE THE DOOR).



MR. FRANK BRANGWYN'S DESIGNS FOR THE LOWER SET OF WALL PAINTINGS IN THE ROYAL GALLERY (SHOWN IN POSITION ON THE OPPOSITE PAGE): TWO EXAMPLES OF A SERIES IN WHICH EACH PANEL REPRESENTS A PARTICULAR PART OF THE EMPIRE, WITH ITS FRUITS, FLOWERS, AND WILD LIFE.

The House of Lords is faced with a difficult position, due to an adverse report, by the Royal Fine Arts Commission, on the suitability of Mr. Frank Brangwyn's paintings for the redecoration of the Royal Gallery, which the late Lord Iveagh undertook to complete, at a cost of not less than £20,000. Mr. Brangwyn's scheme comprises three very large cartoons above the frieze and ten large ones below. Some of the panels, reproduced above, were recently placed in position in the Gallery for inspection. The scheme of decoration of the Royal Gallery in the House of Lords originated in the proposal to erect a memorial to the Peers and their sons who lost their lives in the Great War. It was proposed to erect this in a small chapel in the Royal Gallery, and Mr. John Tweed, the well-known sculptor, was commissioned to carry it out. The late Lord Iveagh's suggestion to the House of Lords was to redecorate the whole of the Royal Gallery with paintings, the idea being that the Royal Gallery should then be, as it were, a memorial gallery to the fallen Peers and their sons. Mr. Frank Brangwyn, R.A., was selected by Lord Iveagh, after much consideration, as the artist most capable of being able to carry out this great task. When Mr. Brangwyn was approached by Lord Iveagh on the subject, he agreed to do so only on the express understanding that the Gallery should be entirely redecorated (*i.e.*, the stonework cleaned, and the whole Gallery brought into one harmonious scheme), as Mr. Brangwyn felt that no modern artist could paint a scheme in harmony with the Gallery as it exists. All this was embodied in a model which was made for Lord Iveagh and Lord Lincolnshire (the Lord Great Chamberlain at the time), and the scheme was approved of by them. The idea was then formally put to the House of Lords, and Lord Iveagh's great gift was accepted. The first set of sketches had war as their theme and subject, but Lords Iveagh and Lincolnshire thought it better not to stress these subjects as expressive of the Ideals of the British Empire. So the present scheme was evolved conveying the splendour and fruitfulness of the Empire.



BRINGING A GLOW OF COLOUR INTO THE SOMEWHAT GLOOMY INTERIOR OF THE ROYAL GALLERY: SOME OF MR. FRANK BRANGWYN'S PAINTINGS (SHOWN IN DETAIL OPPOSITE) IN POSITION AT THE HOUSE OF LORDS FOR INSPECTION.

It shows a procession of figures typifying the races and the flora and fauna, animals and vegetation woven into a grand processional panorama. Each of the lower panels represents a portion of the Empire—with its fruits, flowers, and wild life, and Mr. Brangwyn has here treated these panels in the manner of what are known as Verdure Tapestries, dealt with in a modern spirit. Few can realise the amount of labour, mental and physical, behind such a task. Hundreds of studies of figures, drawings, and sketches of plants and animals and flowers, were necessary as material upon which to build up this great work, of which only a portion is shown. The task, we understand, has occupied Mr. Brangwyn no less than five years. When Mr. Brangwyn was asked to submit an uncompleted portion of his work to the Fine Arts Commission, he objected on the grounds that no idea or opinion could be formed from seeing only a portion, but under pressure from the Trustees of Lord Iveagh he consented to do so. When the scheme is completed there will probably be no discord between the work of Mr. Brangwyn and the existing paintings by Maclise, which are in no sense decorations, for Mr. Brangwyn has taken these paintings into account in his scheme. The reported decision of the Fine Arts Commission is that the Commission view the paintings with disapproval on the grounds that they are out of character with their environment. It is surely desirable, however, to endeavour to visualise the scheme in a finished form. It would be but fair to a man of such a reputation as Mr. Brangwyn that he should be allowed to show the work when completed, so that a just idea can be arrived at as to its merit as a scheme of decoration. Were this done, it might become apparent that the effect was light, airy, and colourful, in contrast to the somewhat gloomy and depressing aspect of the Royal Gallery as it exists at present. It may be added that this idea of a colourful scheme was the express wish of Lord Iveagh, and he instructed the artist to carry out his wishes in this respect, and as far as is possible Mr. Brangwyn has done this.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



PROTECTION FROM SHARKS FOR AUSTRALIAN BATHERS: A SHARK-PROOF NET IN POSITION AT A BATHING-BEACH NEAR SYDNEY.

The pleasures of bathing from Australian beaches are modified by the presence of sharks. A note supplied with these two photographs says: "Shark-proof nets are being installed at Neilsen Park, Sydney Harbour. The nets are made of 4-inch mesh cord, and are weighted at the bottom, while the upper edge is floated on the surface of the water by means of glass air balls." The photograph above shows a general view of the beach, with bathers disporting themselves within the triangular area of water protected by the net. The other illustration shows how the net is carried out into the sea.



HOW THE SHARK-PROOF NET IS CARRIED OUT INTO THE SEA: BATHERS WITH THE NET, SHOWING THE GLASS AIR BALLS THAT FLOAT ON THE WATER.



A FRENCH REVOLUTION RELIC COMING TO AUCTION: A WORK-TABLE IN LOUIS XV. MARQUETERIE BY ROUSSEL. This piece was brought from Paris, during the Revolution, by Mme. Christin, a friend of the Princesse de Lamballe. Tradition tells that, on her flight, she passed Marie Antoinette on her way to the guillotine.



A STATIONARY BOAT-RACE! MOTOR-BOATS WITH ENGINES AT FULL SPEED TESTED IN A SWIMMING-POOL BY SPEED-RECORDING INSTRUMENTS.

This photograph taken at Los Angeles, California, shows the curious sight of three motor-boats with their engines going at full speed, but themselves remaining stationary. From left to right are seen the racing pilots, L. E. Windolph, M. C. Martin, and Al Thompson. Their boats are each attached by hawser to a recording apparatus, which measures the "pull" of the boats. This unusual form of speed test took place in a swimming-pool.



ANOTHER EXAMPLE OF LOUIS XV. MARQUETERIE COMING UNDER THE HAMMER: A "BONHEUR DE JOUR" BY BOUDIN.

The piece shown above is described as "a bonheur de jour in the finest Louis XV. marqueterie, by L. Boudin, maître ébéniste." It is included in a sale to be held at Messrs. Puttick and Simpson's, on March 21, with the work-table seen on the left of this page.



SAVED FROM SHIPWRECK IN A BOWLER HAT: A BOAT-LOAD OF SURVIVORS FROM THE GREEK STEAMER "FOFO" PICKED UP BY H.M.S. "NELSON."

While on her way to the Naval Exercises in the Mediterranean recently, H.M.S. "Nelson," the great battle-ship, received an SOS call from the Greek steamer "Fofa" (2419 tons), and at once went to her assistance. There had been an explosion on board the "Fofa," which was bound from Penarth to Bougie with a cargo of coal; the holds and engine-room were flooded,



RESCUE WORK BY ONE OF OUR GREATEST WAR-SHIPS: THE "FOFO'S" BOATS ALONGSIDE H.M.S. "NELSON," AND (IN FOREGROUND) A BOAT FROM THE "NELSON." and the ship sank on February 25 off Oran. The master and all the crew of twenty-two were picked up by the "Nelson." In accordance with the master's wishes, they were sent to Algiers, to which they were conveyed in the battle-ship "Rodney," sister to the "Nelson." They were transferred from the "Nelson" to the "Rodney" in the destroyer "Tetrarch."

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



PRINCESS ILEANA OF RUMANIA.

Princess Ileana is here seen with her mother, Queen Marie, being shown the ruins of Karnak by M. Lacau (left), Director of Antiquities in Egypt. On March 6 the Rumanian Court Chamberlain announced that "the Princess Ileana, in agreement with Queen Marie and the Regency Council, has decided not to proceed with the proposal for her marriage to Count Hochberg."



MR. VALLABHAI PATEL.

Mr. Vallabhai Patel, brother of the President of the Indian Legislative Assembly, and Mr. Gandhi's chief "lieutenant," was arrested at Borsad on March 7, for having addressed a meeting in defiance of the District Magistrate's order. He was sentenced to three months' imprisonment and fined 500 rupees.



GRAND-ADMIRAL VON TIRPITZ.

Died, March 6, aged eighty, at Ebenhausen, near Munich. The maker of the modern German Navy. Born at Kustrin in 1849. Spent thirty years at sea in the Prussian Navy. In 1895 was promoted to Rear-Admiral and later became Secretary of State for the Navy. Introduced his first Navy Bill in 1898.



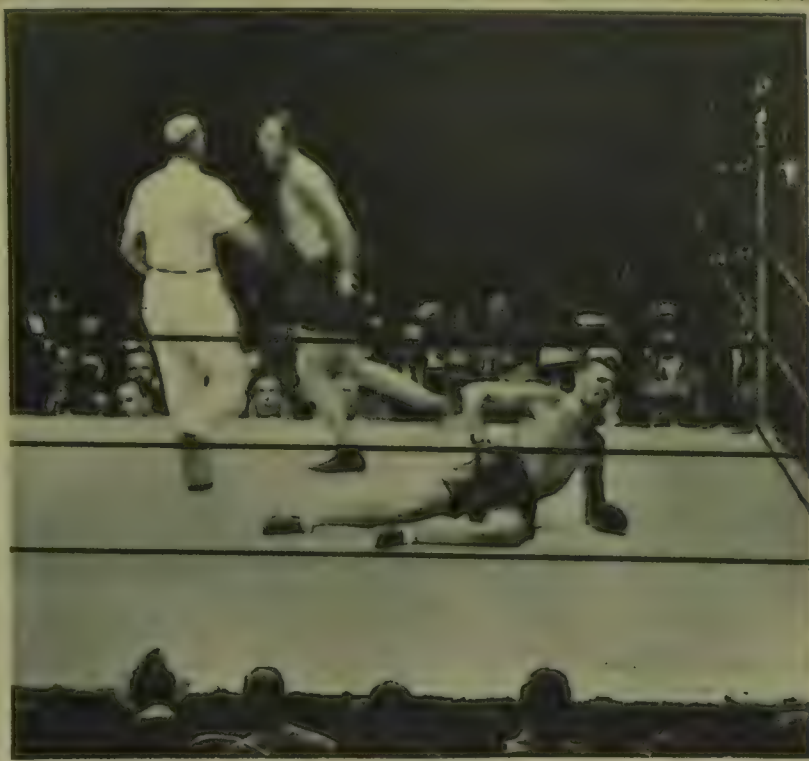
THE MEMORIAL TO MRS. PANKHURST: A STATUE UNVEILED AT WESTMINSTER.

The memorial statue of Mrs. Emmeline Pankhurst, the leader of the women's suffrage movement, was unveiled by Mr. Baldwin, on March 6, in Victoria Tower Gardens, at Westminster, near the Houses of Parliament. After the ceremony, there was a procession to the monument and wreaths were laid. The statue is the work of Mr. A. G. Walker, A.R.A.; the base was designed by Sir Herbert Baker.



LORD GLADSTONE.

Died, March 6, aged seventy-six. The first Governor-General of South Africa. Youngest son of W. E. Gladstone. First entered Parliament, at twenty-six, as Liberal member for Leeds, and sat in the Commons for thirty years. Had been Financial Secretary to the War Office, First Commissioner of Works, and Home Secretary.



THE SCOTT V. SHARKEY FIGHT AT MIAMI: SCOTT DOWN AFTER A DISPUTED BLOW.

The result of the boxing match between Jackson Sharkey, of Boston, and Phil Scott, the British heavy-weight Champion, which took place at Miami, Florida, on February 28, was very unsatisfactory. There were only three rounds. According to the "Sporting Life": "Scott himself said he was fouled six times. The referee took some time consulting with the officials before he gave to the announcer his verdict that, as Scott could not continue, the fight was awarded to Sharkey on a technical knock-out."



MR. THOMAS ALEXANDER BARNES.

Mr. T. A. Barnes, the well-known African traveller and naturalist, died in Chicago on March 4, aged 48, after being run over by a taxicab. Among his books are "The Wonderland of the Eastern Congo" and "An African Eldorado." A posthumous article by him appears on previous pages in this number.



MR. WILLIAM HOWARD TAFT.

Died, March 8, aged seventy-two. President of the United States, 1909-1913. Chief Justice of the Supreme Court of the United States, from 1921 until his resignation on February 4 last. The only man in American history who has ever been chosen to fill the two highest positions in the land. Was Governor of the Philippines, 1900-1903.

A PAGE FOR COLLECTORS: CHINESE SOAPSTONE CARVINGS: THE GOD OF WAR.

By FRANK DAVIS.

a most forceful and competent piece of carving, at once fine in conception and restrained in execution. There is no finicky attention to detail, yet the curve of the figure, the rhythm of the garment, the quiet simplicity with which the

is the personage whom we see in Figs. 1 and 2 as an imperious warrior, and in Fig. 5 in a more benign and scholarly attitude. The process of his deification is of exceptional interest to all students of comparative religion. The following is a condensed account based upon that invaluable Jesuit work, "Researches into Chinese Superstitions," by Henry Doré.

TO the casual eye, soapstone, or steatite, is very like jade, but the difference is perceived immediately it is handled. There can be no mistaking its soft, soapy texture, nor its comparative lightness; while, if any doubt still remain, a little scraping with something no sharper than a coin will prove conclusively which of the two you are holding. Recent research has unearthed a vast amount of information about jade, and the reverence with which it has been regarded by the Chinese from time immemorial, but we have no definite knowledge of the use of the softer and more easily worked material.

There is a theory that soapstone carvings have been made by the Chinese for ritual purposes from the beginning of their history. The argument in support of this appears to be by analogy only. Various objects have been found in the Near East which are unquestionably ancient and unquestionably of soapstone: for example, Egyptian scarabs and other amulets, and Assyrian seals and signets; but, as far as I can discover, nothing of the sort has yet been excavated in China which can definitely be considered as earlier than about 1000 A.D., while the vast majority of pieces that are outside the great collections are not earlier than the eighteenth century.

Soapstone, like its more precious and more sacred counterpart, jade, varies in colour from white to grey, from greenish to brown; but whereas jade, geologically speaking, is either jadeite or nephrite, soapstone is a talc. While, to go yet further into geological technicalities, many of the carvings we normally call soapstone are actually made from a compact pyrophyllite, which forms the basis of such humdrum amenities of civilisation as slate pencils and tailor's chalk.

It is annoying to notice how the merest dry bones of scientific knowledge will sometimes find their



FIG. 1. KWAN-TI RIDING "RED RABBIT": THE CHINESE WAR-GOD ON HIS CHARGER—A "FORCEFUL AND COMPETENT" CARVING IN SOAPSTONE, OF THE CHIEN LUNG PERIOD (1736-1795).

From a Private Collection.

features are given life, combine marvellously to produce an impression at once imperious and fantastic. Fig. 3 and Fig. 4—attendants upon Fig. 1—are equally well cut. Were it not for an inscription of the Chien Lung period (1736-1795), one would be justified in dating these three carvings a century or so earlier.

Fig. 5—which is eighteenth century also—is an example of the not uncommon practice of the Chinese of embellishing soapstone carvings with lacquer. It is a good piece of its kind, but more naturalistic than the others. On the chin can be seen small holes, by which, originally, an actual beard was attached. Who are these persons, and what is their story? The central figure is Kwan-ti, the god of war, and also, by a strange freak, a favourite deity with the educated classes. He commenced as a soldier, died a hero in 220 A.D., and—like many another great character in other religions—has ended as a god. He possessed excessive strength and bravery, and could recite the whole of the inordinately long "Spring and Autumn Classic"—which accounts for his cult in literary circles.

He was, it is said, nine feet in height, and wore a beard two feet in length. "His features were of a swarthy colour, and his lips of a bright rosy hue. His eyebrows resembled sleeping silkworms and overhung a pair of fine ruddy eyes resembling those of the phoenix. His whole appearance inspired a feeling of terror." Such

In A.D. 260 he was given the title of "Brave and faithful Marquis"; in 583 that of "Sincere and Merciful Duke." In 1008 and 1017 his temple at Kiai Chow (his native place) was repaired by Imperial order, and in 1096 a tablet was placed there, bearing the inscription: "Prayer-Answering Illustrious Prince." In 1128 he was given the title of "Brave, Faithful, Warlike, Peaceful Prince," and regular sacrifices were now offered to him.

The Emperor Wen-li (1330-1332) of the Mongol dynasty conferred on him the title of "Warlike and Illustrious Prince," and in 1594, in the reign of Wan-lih of the Ming dynasty, he was granted the title of Ti, or God, "assisting Heaven, faithful, upright, and protecting the Empire."

The final stage was reached in 1856, when, for his spiritual assistance in the suppression of the T'ai-P'ing rebellion, he was given the title of "Sage or Great Teacher," and thus made the equal of Confucius.

Fig. 3 represents the great hero's adopted son Kwan-p'ing, who shared his master's fate in A.D. 220, and is shown here as holding an academic head-dress for candidates at the examinations; while Fig. 4 is Chow-ts'ang, the faithful standard-bearer who committed suicide on learning of Kwan's death. Legend states that Chow-ts'ang also was of gigantic stature, like his master; and, further, that he was swarthy, with a curled-up beard, and could lift a weight of half a ton with ease.



FIG. 2. THE CHINESE GOD OF WAR: KWAN-TI IN HIS MILITARY ASPECT—DETAIL OF THE STATUETTE SHOWN IN FIG. 1.

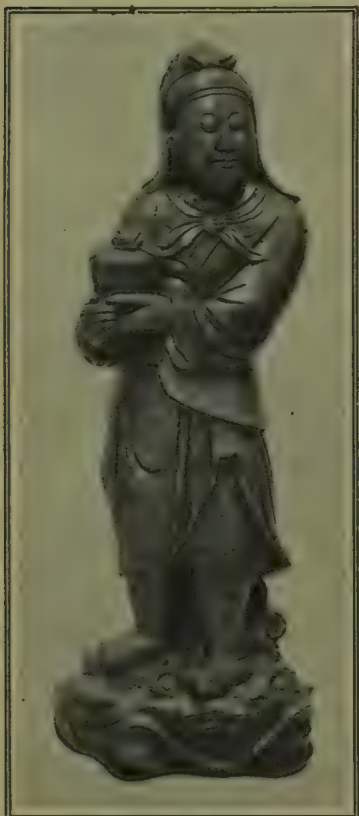


FIG. 3. THE CHINESE WAR-GOD'S ADOPTED SON: A SOAPSTONE FIGURE OF KWAN-P'ING, HOLDING AN ACADEMIC HEADRESS.

From a Private Collection.



FIG. 4. THE FAITHFUL STANDARD-BEARER OF THE CHINESE WAR-GOD: CHOW-TS'ANG—AN EIGHTEENTH-CENTURY SOAPSTONE FIGURE.

From a Private Collection.

way into a *ragout* intended for connoisseurs! Let us forget geology, and talk about art—with, in this instance at least, legend as a sauce. Fig. 2, a detail photograph from Fig. 1, will be easily recognised as



FIG. 5. IN SOAPSTONE WITH LACQUER DECORATION: AN EIGHTEENTH-CENTURY CHINESE STATUETTE OF THE WAR-GOD, KWAN-TI, IN HIS SCHOLARLY ASPECT—SHOWING HOLES IN THE CHIN TO WHICH A BEARD WAS ATTACHED. (Photo. by Courtesy of Mr. C. Noll.)

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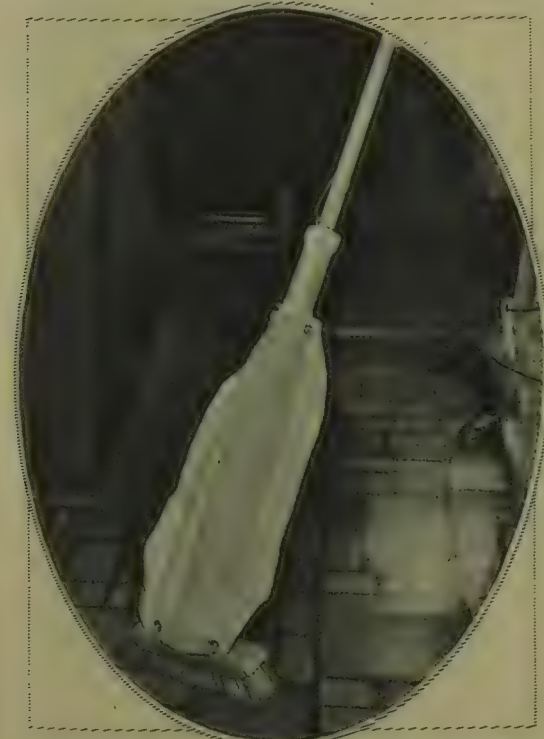
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THE WORLD OF MUSIC.

"GREAT ARTISTIC PHENOMENA."

IN one of his recent articles on "Books and Persons," in the *Evening Standard*, Mr. Arnold Bennett makes a list of the great artistic phenomena of the last thirty years. It is a strange dish, so strange that I will give it here in full. "Debussy, Proust, Joyce, Picasso, Modigliani, Sibelius, Ravel, Chaliapine, Richard Strauss, Reinhardt, Schnabel." Apart from these individuals, he includes the Moscow Art Theatre and the Russian Ballet. Of the literary representatives it is not my business to speak here; but it is interesting to note that for Mr. Bennett—a man of letters—more than half these "great artistic phenomena" of the twentieth century have been musicians.

There seems, indeed, to be something of a furore for music among the writers of the present age. Recently Mr. Compton Mackenzie, the well-known novelist, has written: "I am convinced that two hundred years hence all these desperate efforts of to-day to put new life into poetry, into prose, into painting, into sculpture, and into drama will have ceased, and that the whole of artistic expression will be concentrated on music."

Personally, I am equally convinced that this will not be so, and to believe that music will usurp the place of all other arts requires a preliminary misconception—in my opinion—of the nature of art and of these different mediums of expression. The forms of art differ as do the forms of nature, and although there may be some anthropomorphic fanatics who would like all other animals than man exterminated, and perhaps all plant life also abolished from the earth, no one but a madman or a monomaniac would judge such a world to be an improvement upon the present one because all the forms of life had been reduced to one type.

I do not suppose that Mr. Arnold Bennett shares Mr. Compton Mackenzie's peculiar views; it is probably accidental that more than fifty per cent. of his great artistic phenomena are musical phenomena. Behind every accident, however, there is a cause, and Mr. Bennett's fondness for music, and his greater freedom of judgment in a province outside his own, may account for the preponderance of musicians among his great artists.

When, however, we begin to scrutinise his list of musicians closely, we shall discover an astonishingly catholic taste. Mr. Bennett may be right in his selection, but I must confess that for me his six chosen musicians vary greatly in importance. I would not, for example, bracket Debussy with Ravel. It will be found that Ravel's vogue is, even in France, over already, and few musicians anywhere to-day would agree that he had fulfilled the promise of his beginning. At the present moment he has nothing like the reputation of his predecessor Debussy, who was not only a genuine innovator—which Ravel never was—but also a much more distinctly defined and outstanding musical personality. Of course, no artist can be considered finished until he is dead, and Ravel is only a middle-aged man at the present time, so he may have some surprises in store for us yet.

I have counted Chaliapine as a musician; strictly he ought to be counted as an actor, since as a musician he does not play a serious rôle in musical history. Richard Strauss is undoubtedly the most eminent living composer; whether he is the greatest or not is a different matter. Posterity will decide that for us, since it is rarely that contemporary judgments are the final ones, and there is also always the possibility that the greatest work of the day is practically unknown. Richard Strauss, however, has done enough to have earned a niche in the history of music, although it may not prove to be one of the more conspicuous ones when seen in retrospect from the thirtieth century. To-day Wagner's position looks very different indeed from what it did thirty years ago, at the end of the nineteenth century. Then even the most serious musicians talked freely of Wagner as perhaps the greatest, certainly as one of the greatest, composers the world has ever known. To-day no serious musician under fifty would declare him to be the greatest, and most would decline to number him among the great. He is destined, I believe, to sink to a place below Mendelssohn, and certainly below Schubert and Chopin, during the twentieth century. Perhaps in the thirtieth he will finally emerge to take a permanent place with Liszt and Strauss and Tchaikovsky, and forever below Haydn and Verdi, to say nothing of Bach, Beethoven, and Mozart.

The remaining musician upon Mr. Bennett's list is Schnabel. It is an astonishing example of Mr. Bennett's perspicacity that he has discerned the calibre of Artur Schnabel, who has none of the tricks and the parade which go to achieve a popular or a mob reputation. Of Schnabel's powers as a composer, we in England cannot yet speak with any knowledge; so far we have heard only one of his works, a String Quartet composed in 1917, which was played recently by the Hungarian String Quartet at one of Mr. Gerald Cooper's excellent concerts. This quartet had a very mixed reception, for it proved extremely exacting, both in regard to length (it took almost an hour to play) and texture. It was an extraordinarily well and closely-knit piece of musical logic, with much that was fresh and beautiful at a first hearing; and, since it was so highly individual that the amateurs were quite unable to place it, the audience was rather baffled. It was clear, however, that Schnabel was a composer to be reckoned with. It is as a pianist, however, that he has impressed himself upon Mr. Bennett, as upon the whole musical public of England, as a great musician and a "great artistic phenomenon." As a pianist, there is nobody within living memory to compare with him. One wonders whether Liszt or Rubinstein showed the qualities which make Schnabel so exceptional—virtuosity, profundity of musical thought, impassioned intensity, an amazing grasp of form, together with a vivacity and sensitiveness which make his rhythm more buoyant and vital than that of any other musician.

The last appearance of Schnabel in London was at the Courtauld-Sargent concert, when he played three pianoforte concertos with the London Symphony orchestra. This was a concert that will remain long in the memory of all who heard it, for it was a complete triumph from beginning to end. The orchestra—thanks to Mrs. Courtauld's arrangements—had had two full morning rehearsals with Schnabel and Dr. Sargent, and for those who were privileged to be present at those rehearsals it was a revelation of what can be done by a musician who thoroughly understands what he is about and knows what he wants. The orchestra and the conductor, Dr. Sargent, were keen and hard-working, and the consequence was that at the concert there was a unity of conception between all musicians concerned—soloist, conductor, and orchestra—such as is never heard at our symphony concerts in London in the ordinary way. I shall not say that the collaboration was perfect, but it was very good, and, indeed, quite exceptional. As for Schnabel's playing, well, it is absurd to shower complimentary adjectives upon it. Such pianoforte-playing, such profound and consummate musicianship, can only be enthusiastically enjoyed and admired. On such occasions Schnabel leaves nothing for the critic to do but to point out this great musician to our ambitious young musicians and say to them: "Go and do likewise."

W. J. TURNER.

FOOTBALL IN THE MALL



Just about a hundred years before Association Football, just about a hundred years before Rugby, Guinness were brewing the same natural beverage which builds up the muscles, the nerves, the stamina of athletes.

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THE "DAILY CHRONICLE" IN ITS NEW FORM.

IN order to keep in the front rank of journalism, a daily newspaper must necessarily be progressive both in make-up and contents. It is for that reason that the *Daily Chronicle*, a famous journal which has always been ready to take a lead, appeared last Monday in an improved and bigger form. In construction it has altered fundamentally, but its well-known and appreciated special features remain. The most revolutionary improvement is that the most important news of the day has taken the place of advertisements on its front page. In addition, the paper has been enlarged as to the number of pages, and the columns have been lengthened. The *raison d'être* of a newspaper is to supply news, but this must be presented in such a way that it can be seen readily; the public demand this, and, in falling in with their wishes, the *Daily Chronicle* has gained a larger measure of support which, naturally, the advertisers share.

Improvements have also taken place amongst the staff of foreign correspondents, who have been greatly increased in every important news centre of the world, thus ensuring adequate and well-informed reports on current events abroad. The home and sporting news services have also been augmented and extended. It is to be understood, however, that, although it is now bigger and more representative, it is substantially the same *Daily Chronicle* whose high standard of news value has earned it the support of nearly a million readers. Foremost writers of to-day will contribute exclusive and interesting articles on topical events, whilst among the new features will be a weekly causerie on books by Hamilton Fyfe, and an informative cinema article and Theatre Gossip, which will keep readers



WITH NEWS ON ITS FRONT PAGE: THE "DAILY CHRONICLE" IN ITS NEW AND IMPROVED FORM.

in touch with film- and stage-land. The diary of "A Man About Town," by Quex, who occupies an unchallenged position in his own particular sphere, will continue to delight those who have already made his acquaintance.

The *Daily Chronicle* is essentially a paper for both men and women, and it is for that reason that a special effort has been made to cater for the woman reader. "The London Woman's Diary" will appear daily, but, in addition, it has been arranged for those leading writers, Ethel Mannin, Mollie Panter-Downes, Jane Doe, and Iris Tree to contribute articles exclusively to the *Daily Chronicle*, under the heading "A Woman Looks at the News," which will capture the interest of feminine readers.

The policy of the *Daily Chronicle* has always been to present the facts and to avoid "stunts" and cheap sensationalism. "Honesty is the best policy," and the *Daily Chronicle* in its new form will continue to carry out the self-imposed obligation of presenting news as news, without distortion or undue stressing of facts. As usual, the Editorial views will be published as such, leaving the discriminating reader to form his own opinions: by following such a course the *Daily Chronicle* has placed itself in the advance-guard of newspaper enterprise and, as the great national daily newspaper, it is the ideal paper for the thinking modern man or woman who refuses to be spoon-fed, and prefers to read a newspaper that has the courage of its convictions. The simultaneous publication of the paper in London and Leeds ensures that it finds its way to the breakfast-table in almost every part of the British Isles. Further, as in the past, readers, old and new, will be able to take advantage of the services of the amazingly generous free insurance scheme.

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For Commerce, Engineering and Agriculture, where
vocational training is combined with the best Public
School tradition.
Chairman of the Governors—LORD TEYNHAM.
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The boys are housed in a modern Mansion of
more than 100 rooms, 400 feet above sea level,
in its park of 300 acres overlooking the sea, the
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Bracing Climate. Every modern convenience
has been installed, including hot and cold
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Boxing, Rugby, Football, Hockey, Cricket, etc.
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DRYAD CANE FURNITURE

is soundly constructed on hardwood,
cane, or malacca frames in colour
and designs to harmonise with any
good scheme of decoration. Dryad
chairs are roomy, will not go out of
shape, and have no tacked-on plaits
to come loose and tear the clothes.
Designs include Chairs, Tables, Settees,
Service Waggon, etc.

Stocked by all the Leading Furnishers.
CATALOGUE POST FREE.

DRYAD CANE FURNITURE
(B Dept.) LEICESTER.

Before Breakfast, Drink Hot Water and Lemon

Flush Stomach and Intestines of Excess Acid
and Gassy Waste Matter.

The whole country is taking to drinking hot water and lemon juice every morning. It is one of the wisest health practices ever established. It washes out the stomach and intestinal tract and makes us internally clean.

Most of us are only half ourselves, only 50 per cent. efficient, because of a foul condition of the intestines. Due to our sedentary habits and unnatural eating our intestines become slow and sluggish and fail to move out the waste matter in time. It putrefies within us and sets up toxins or poisons that are absorbed by the system and cause a state of auto-intoxication or self poisoning. This results in acidity, acid-indigestion, bad breath, coated tongue, sick headaches, irritability, lassitude, and sleeplessness.

Any person who is not feeling up to par should begin drinking hot water

with the juice of half a lemon every morning upon arising. It is well to add to this a tablespoonful of Kutnow's Saline Powder for this improves the action of both the water and lemon juice. Kutnow's Powder is a famous natural saline-alkaline aperient that has been used for years to reduce acidity and combat putrefaction in the gastrointestinal canal. It makes a delightful effervescent drink that anyone will relish.

Get about four ounces from your chemist and take it regularly every morning for a week. See what a difference in your physical condition even in so short a time. Mark the better appetite you have and the improved digestion. Note the new strength and energy you feel. It's really marvellous the difference when one is internally clean. Just ask your chemist for Kutnow's Powder. Four ounces is enough to make a conclusive test.

TRIUMPH

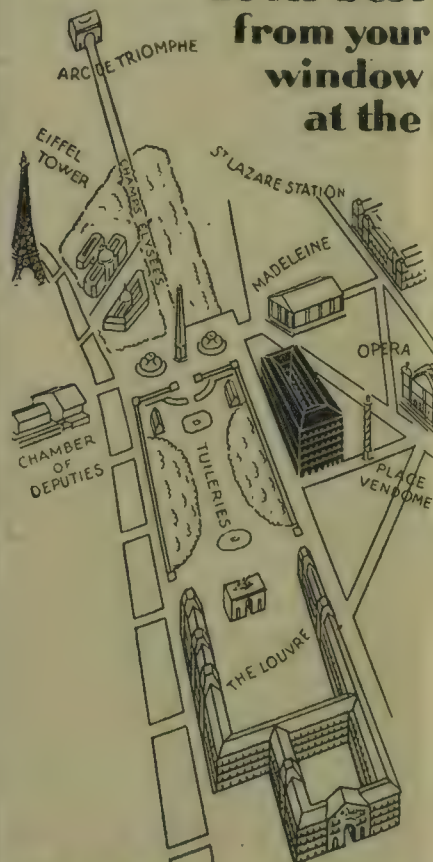
Super Seven

Lucas electrical equipment and Dunlop Tyres standard.

Triumph Motor Co., Ltd., Coventry. London: 218 Gt. Portland St., W.1. (1st Floor).

Write for
Triumph
catalogue
describing
the finest
small cars in
the world.

You will see PARIS
at its best
from your
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at the



HOTEL CONTINENTAL

SAME MANAGEMENT
HOTEL CONTINENTAL CANNES.
GRAND HOTEL DU LION D'OR REIMS
MANAGING DIRECTOR: E. VELAINE



PHOTOGRAPH
BY MANELL

MISS GLADYS FRAZIN (Mrs. Monty Banks), the well-known actress and film star, has written the following letter :

"I have been working very hard just lately, rehearsing and playing at the theatre and, at the same time, making a talking film. Some days, consequently, have been so hectic that I have not been able to stop for a meal.

"All that I have had time for has been a cupful of 'Ovaltine.' I have found this to be invaluable. It is a most pleasant and, at the same time, most sustaining beverage.

"I do not think there can possibly be a finer 'night-cap' than 'Ovaltine.'"

'OVALTINE'
TONIC FOOD BEVERAGE
Builds-up Brain, Nerve & Body

Prices in Gt. Britain and Northern Ireland, 1/3, 2/- and 3/9 per tin.



THE JOYS OF THE OPEN ROAD. By H. THORNTON RUTTER.

BY all the rules of the calendar the period of optimism is close at hand, for Spring is nigh. We all look forward to this period of the year, and motorists particularly, as warmer days and shorter



ON THE ROAD NEAR EATON HALL: A FORD TUDOR SALOON IN CHESHIRE.

nights add to their chances of additional fun and pleasure jaunts. Further, by the time that Easter dawns, Spring, like the light-footed maiden, will have tripped o'er the mountains with light and song. She will also have lifted her veil, revealing her beauty and charm in the budding, fresh green foliage of the countryside. Consequently, the thoughts of the younger generation turn towards picnics. "Where to go?" did you say? It matters not, as all roads lead to Arcady at springtime if fine weather prevails. At the same time, we seek the country if we live in towns, so the choice of a site has a good deal to do with the success of a picnic.

It is for this reason that I wonder why some motorists draw up on the side of busy main roads, while a very little searching will usually discover a quiet side lane. Here one can get privacy and a cleaner roadside verge; also freedom from dust, because, though the modern waterproof highway may be relatively dustless, there is always enough dust raised by a passing car to settle an undesirable amount on the outspread contents of the picnic hamper. Picnickers must not forget that the comparatively recent Law of Property Act is now in force, and that it may prevent one from drawing up or driving on certain property. Yet, provided you do not let oil out of the crank-case or back-axle fall upon the grass, or leave behind you traces of your visit in the form of rubbish, waste paper, and empties, there is seldom any chance of your being disturbed or grumbled at. There are, however, points of etiquette to be observed, such as not throwing lighted matches, cigar-ends, and cigarettes under bushes or undergrowth where there is danger of starting a fire.

At this season of the year it is not wise to select a site that is always shaded and may be damp. Mackintoshes and ground-sheets should be taken to sit on; and, above all, pack the hamper tightly, so that its contents cannot be shaken about when carried on the car and to protect them from dust getting inside. Broken sandwiches and dust-covered food are not as palatable or as inviting as well-preserved viands. In fact, the enjoyable picnic requires orderliness from its organisers. Milk must be carried in a vessel filled to the brim, as a part-filled bottle is churned by the vibration of the car, and the milk will be buttery. Liquids, and food-stuffs like cut sandwiches, can be kept cool by wrapping them in a wet cloth, such as a clean serviette.

Six-Cylinder Morris "Isis."

A friend of mine has bought this year a six-cylinder Morris "Isis" saloon, for which he paid £395 for the *de-luxe* model. It is excellent value for so moderate an expenditure, and honestly I wonder how it can be made at this low price. As the man replied who was supposed to sell brooms at a loss, "it is the quantity that pays." Anyway, this is a real hard-work car, and I, for one, hope Morris Motors, Ltd., will make many hundred thousands of them in due course, so as to retain this model on the world's motor market. Frankly, I have no use for "soft" cars. I want hard workers that can stand up to daily work over indifferent roads. And the "Isis" is the "bus" to do that, since my friend lives down in the Cotswolds, and his house is a farm only reached by a regular farm road across the side of the fields. One has always to open three gates, and sometimes four, so this may give a better idea of the route. We humped over this rough grass road as if it were the King's highway, never slackening the pace between gates, and nearly axle-deep in mire when the last rainstorms were on. I think the Morris "Isis" likes this sort of work. I can thoroughly recommend it for both home and colonial roads, as I and its owner certainly have done our best to break it up, and it has not shed a bolt yet nor developed any rattle. Rated at 18-h.p. for its six-cylinder engine, it pulls well at slow revs. on top gear when doing real collar-work. This is the true test for bad roads and travelling over rough country. Of course, farmers like my

to do as possible, besides being a very comfortable passenger coach. Being a standard 4 ft. 8 in. track, cart-ruts do not worry it at all.

Dagenham Works Pushing Ahead.

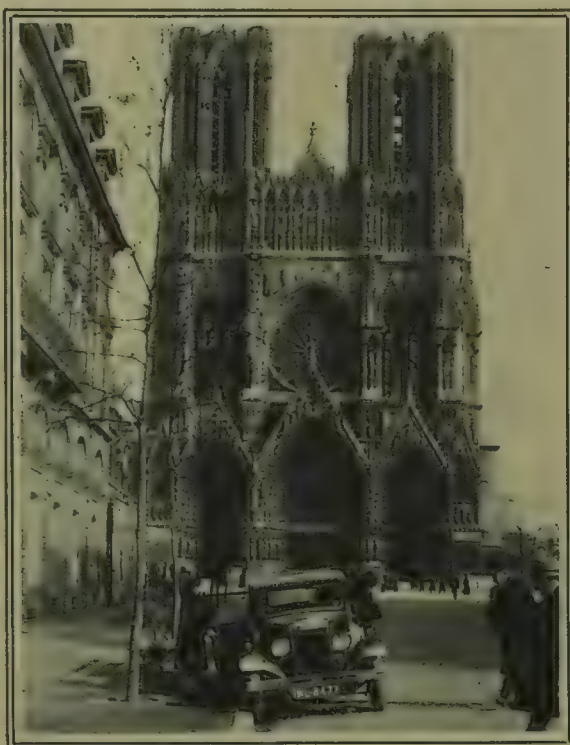
A large amount of progress has been accomplished during the past twelve months in the construction of the new Ford factory at Dagenham, Essex, England. The progress seen when I visited it recently leads me to predict that it will soon be



AN ARISTOCRAT OF THE ROAD: THE AUSTIN "TWENTY" SIX-CYLINDER RANELAGH LIMOUSINE.

This car is priced at £630.

producing, or at any rate part-producing, with the aid of Manchester, all the Ford cars needed in Europe. And, in the vernacular of the U.S.A., that's saying a mouthful. Mr. Ford told me, when I last spoke to him, that Dagenham was to be a replica of the chief factory in America, near Detroit, and, now that it really has grown so much in so brief a time, I well believe it. It was only in May last year that his son Edsel cut the first sod in this rather desolate, ugly site. Now a wonderful network of concrete foundations and iron girders extends over the myriad piles which have been driven in the ground since the work began of transforming 300 acres into a factory to employ 10,000 work-people in the near future. That is the number, I am told, that will be at work when the factory is in full production. Essex, by the way, is far more picturesque than many people imagine, and I know that the present new Ford cars make excellent transport vehicles through its winding lanes, because I have tested them. Steering is very good, and the turning-lock better than that of far more expensive automobiles. Also, whether one buys the business coupé or the "Tudor" (two-door) saloon (both cost £195), the purchaser receives an attractive car capable of putting up a high rate of travel without fear of breakdown. I had a run recently through Epping Forest, and as long as it is not a Saturday, Sunday, or Bank Holiday, you seem to have the woods, glades, and lawns to yourself. I know many worse places I could choose for a spring picnic holiday run in mid-week than Epping Forest. Of course, one is tempted to push on to Baldock and the Newmarket road, or run down to East Suffolk and visit Shingle Street, near Lowestoft. This little fishing hamlet makes an admirable goal for a day's picnic run.



AT RHEIMS CATHEDRAL, WHICH IS FAST BEING RESTORED TO ITS FORMER GLORIES: ONE OF THE NEW MORRIS-OXFORD "SIX" SALOONS.

friend have to take their cars across rough bits daily, and, like many town drivers, do not wish to change gears too often. This "Isis" will suit well both these classes of drivers, as it has the speed, acceleration, and reserve of power to give the driver as little work

Austin Co. Has a Fine Year.

All those who have the best interests of the British motor industry at heart will be glad to know that the Austin Motor Company has had a most successful financial year, with dividends for everybody. Knowing how popular are the Austin "Seven" cars as runabouts and "tenders" to big-car owners in the Metropolitan area—and other

[Continued overleaf.]



From a dry-point by Ian MacKinnon.

ALL THE ADVANTAGES OF SUPER SIX-CYLINDER PERFORMANCE—WITH AUSTIN'S STANDARD OF DEPENDABILITY

In this advanced age of motor engineering, a high measure of efficiency and comfort is expected—even in four-cylinder cars of moderate price.

In six-cylinder cars, a still finer standard of performance is assumed . . . Flexible vibrationless engines, good top-gear work, splendid suspension, comfortable bodies. The Austin "Sixteen" Light Six gives all these qualities of performance and comfort *plus* the Austin standard of dependability.

Here, in the Austin "Sixteen" Burnham Saloon, is a car which, above all, is of supreme appeal to the owner who insists on *trouble-free* motoring—who does not wish to bestow frequent attention on his car.

Dependability of so high an order has never been attained before at so moderate a price. Only sacrifice of quality, thereby detracting from this high standard of dependability, could enable Austin to produce this car at a lesser figure.

Examine this car thoroughly. Note the bright, roomy interior—the depth and comfort of the seating and upholstery. Room here for five really full-sized people. The driver's seat is adjustable. Unrestricted vision all round is provided by the wide window area. Note the completeness and modernity of the equipment. Triplex glass throughout; all external parts chromium plated; silentbloc shackles; Dunlop tyres.

Still better . . . drive the car yourself. See your nearest dealer. He will gladly arrange a trial run without obligation. Catalogue on request.

The "Sixteen" Burnham
Saloon (as illustrated)

£375

Clifton 5-Seater . . . £305
Two-Seater . . . £310
Fabric Saloon . . . £365
Sportsman's Saloon £375

*Sliding Sunshine Roof on
closed models, £10 extra.*

"As dependable as an Austin."



Austin

THE AUSTIN MOTOR COMPANY, LIMITED, LONGBRIDGE WORKS, BIRMINGHAM.
Showrooms, also Service Station for the Austin Seven: 479-483 Oxford Street, W. 1.
Showrooms and Service Station: Holland Park Hall, W. 11.

Continued.

areas as well—I paid a visit to the North Row service department of the Austin Company, at the rear of the Oxford Street show-rooms in London, recently, to see how the latest scheme for owners who do not make their own repairs was getting on. I was assured that owners of Austin "Sevens" were delighted. "Service by numbers" is North Row's latest. Reference to a table of operations tells at a glance how much a job will cost, and how long it is likely to take. For example, "Operation 76"—regular weekly maintenance, including thoroughly greasing and oiling the chassis, verifying levels in gear-box and engine, wash and polish, correct tyre-pressure—costs 7s. 6d. The number itself conveys this information when it is realised that the last figure represents pence and the first shillings. "Operation 216"—thoroughly greasing and oiling chassis, changing oil in engine (oil included), removing and cleaning down sump, verifying level in gear-box, wash and polish, correct tyre-pressure—costs 21s. 6d. This is cheap, considering that London rents and wages are rather higher than many places, and the idea seems excellent. Many of the jobs can be done in one day, so owners are leaving their cars on the way to town and picking them up again for the homeward journey.

Another bright idea carried out here is that when an Austin "Seven" owner has an accident he need not be without the use of a car. The damaged one can be taken to North Row, the insurance policy transferred by telephone, and a similar car is handed over to the owner to drive away and use until the repairs have been completed. This helpful aid was first brought to my notice in the "Austin Magazine" for March, a monthly that devotes itself to giving much interesting information to owners of all types of Austin cars. This magazine also contains an informative technical article on Austin clutches. Quite a large number of drivers are apt to rest their foot idly on the clutch-pedal when driving, to the ultimate injury of the mechanism through constantly slipping the clutch slightly by their action. Most of these drivers do not realise that by this "clutch-riding," as the U.S.A. folk

term it, a repair bill is bound to follow. This article tells the reader why. As the "Austin Magazine" is to be found on any railway bookstall



SPECIALLY DESIGNED FOR MESSRS. ROLLS-ROYCE AS A DEMONSTRATION CAR TO BE USED ON THE RIVIERA: A FINE HOOPER BODY (WITH DE VILLE EXTENSION) ON A 40-50-H.P. ROLLS-ROYCE CHASSIS.

and at other stationers, those further interested can buy it and learn all about the details of this part



OUTSIDE THE "OLD CURIOSITY" SHOP, OFF KINGSWAY, WHICH IS ASSOCIATED WITH CHARLES DICKENS: MISS RENÉ MALLORY IN A VAUXHALL 20-60-H.P. HURLINGHAM SPORTS ROADSTER.

of the Austin car's mechanism. My own experience of the Austin "Twenty," the Austin "Sixteen" (both six-cylinders), and the Austin "Twelve" (four cylinders) is that they require very little servicing indeed now that the present models use silent-bloc shackle bushes. These have eliminated a number of the greasing points, besides improving the riding comfort. I still keep the Austin "Twenty" as a model of a hard-worked no-trouble car, because I like the reserve of power in the engine and the wheel-base that allows a full-sized comfortable saloon body to be carried on the chassis. One can do any journey over any type of country with this Austin, as I have proved time and time again. It is a hardy fellow, and the "open road" seven-seater costs only £530, a very moderate price for this 24-h.p. four-speed car. The Carlton saloon is listed at £560, but I think that is on the 10 ft. 10 in. wheel-base chassis, and not on the 11 ft. 4 in. wheel-base. Anyway, it is a jolly nice car. Having two lengths of wheel-base to choose from, Austin owners can buy the type that best suits their garage space and requirements generally. The Austin Company fully deserves its year's success.

Westminster Limousine.

Owing to the higher average speed maintained by modern cars to-day, our roads are carrying nearly 80 per cent. more cars than six years ago, and the roads themselves have only been improved a fraction of that percentage. Motorists realise this when making holiday journeys in new parts of England (to them), where they find the roads much less crowded than this increase of cars would lead them to expect. One of the cars I have tried recently is the Vauxhall, which has been specially designed to keep up a high average speed under present-day road conditions. I can vouch for its doing this without any fuss or the least worry to the driver. The brakes bring it to a halt at 25 miles an hour in a foot or so over its own length. Also, the Westminster seven-seating limousine, costing only £695, responds to the accelerator so smoothly that the driver may safely take

(Continued overleaf.)

ROVER beats the BLUE TRAIN!



FOR twenty hours on end, the little ROVER Light Six raced the lordly Blue Train from the Riviera. Despite darkness and fog, the ROVER beat the Train by 20 minutes over the 750 miles from St. Raphael to Calais, averaging 38 miles per hour.

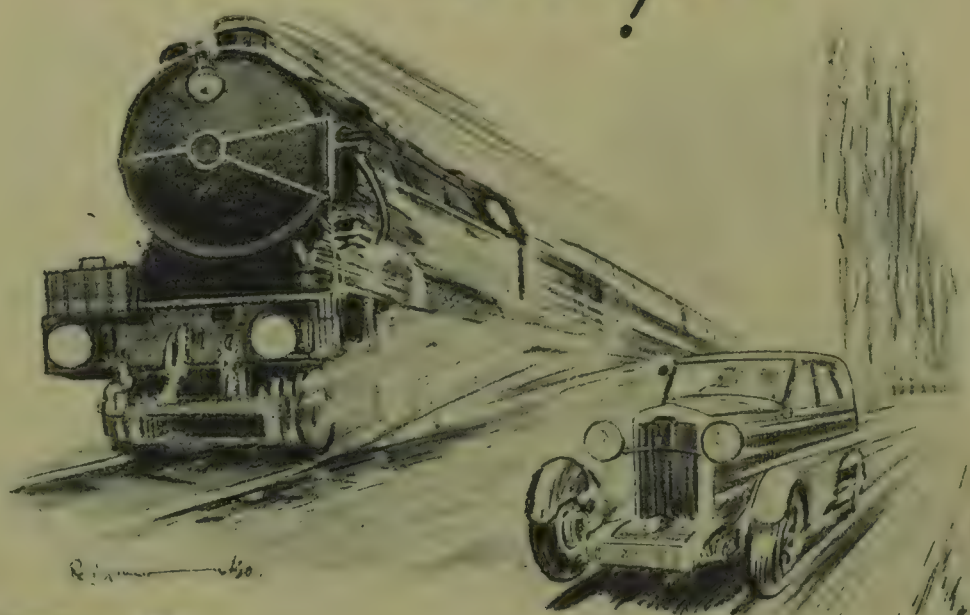
The ROVER engine ran like a clock (but considerably faster!) from start to finish, lubricated with Wakefield CASTROL, as used and *exclusively recommended* by the Rover Company Limited.

Using

WAKEFIELD

CASTROL

"AA"



Get the best from your car by using Wakefield CASTROL as recommended by over 230 leading Motor Manufacturers. The CASTROL Grade for your needs is shown on the Wakefield Index Chart at any Garage—but when asking for it, emphasize the word CASTROL, and so make sure that you do not receive an inferior oil. Wakefield CASTROL will mix with other oils—but naturally is best uncontaminated.

C. C. WAKEFIELD & CO., LTD. (All-British Firm) Wakefield House, Cheapside, LONDON, E.C.2.

EVERY DAY—

435

new cars on the roads!

But the Vauxhall, expressly built to minimize to-day's inevitable road delays, carries you smoothly, safely, to your destination *at an amazingly high average speed*



EVERY DAY—435 new cars on the roads! Every day it becomes more difficult to keep up fast times over all but the shortest journeys.

And every day motorists who want to get from place to place and lose no time on the way realize more fully that they must overcome this acute motoring problem.

Fortunately the 1930 Vauxhall has been built for this very purpose.

Lightning acceleration—and the Vauxhall is out of the traffic, first away on the road ahead. Hills taken in your stride—six powerful cylinders aided by a four-speed gear-box and suitable gear ratios see to that. Round corners with scarcely a slackening of speed—possible only by reason of the Vauxhall's low centre of gravity and long, soft springing. Then a touch of the brake pedal, and from 24 miles an hour, STOP—in just over the car's own length!

The Vauxhall is capable of a higher average speed than most cars, not merely because it can do 70 with ease, but because it responds *at all times* so much more quickly to the driver's demands—because it does his bidding literally in a flash. Yet even when

making a fast time over a long journey in a Vauxhall, the luxurious Vauxhall springing and upholstery, the roomy seating accommodation, the easily accessible controls, the system of lubrication which oils 28 points of the chassis by the single touch of a pedal, make driving altogether leisurely and comfortable.

MADE FROM BRITISH MATERIALS BY
BRITISH WORKMEN

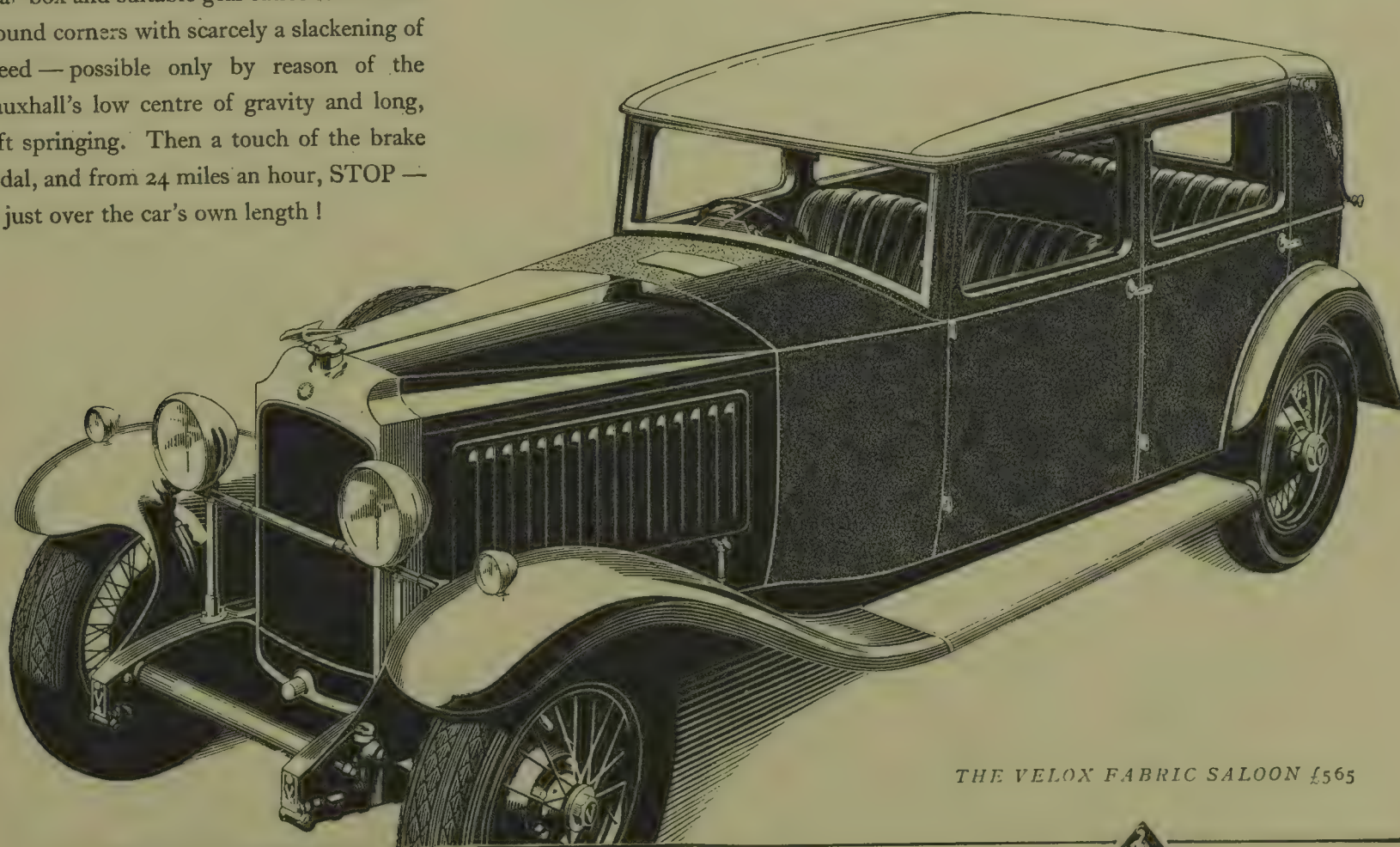
Vauxhalls are made at Luton, Bedfordshire,



Time and again the Vauxhall's magnificent brakes (which cost three to four times as much to make as ordinary brakes) save a serious accident. Put them on at a moment's notice and the car comes smoothly to a stop from twenty miles an hour in less than fifteen feet!

by British workmen. And 97 per cent. of the materials from which they are made are British too. Study the new Vauxhalls at close quarters. See how elegant they look with their harmonious colour schemes and their chromium plating on all external bright parts. The Vauxhall's low clean-cut lines are a byword for beauty and grace in car design.

Then try one out on the road, and see yourself what it can do. Your dealer will gladly give you one for a trial run. Or write for full particulars of the Vauxhall range of six models (prices from £495 to £695) to Vauxhall Sales Department, General Motors Limited, The Hyde, Hendon, London, N.W.9.



THE VELOX FABRIC SALOON £565

V A U X H A L L

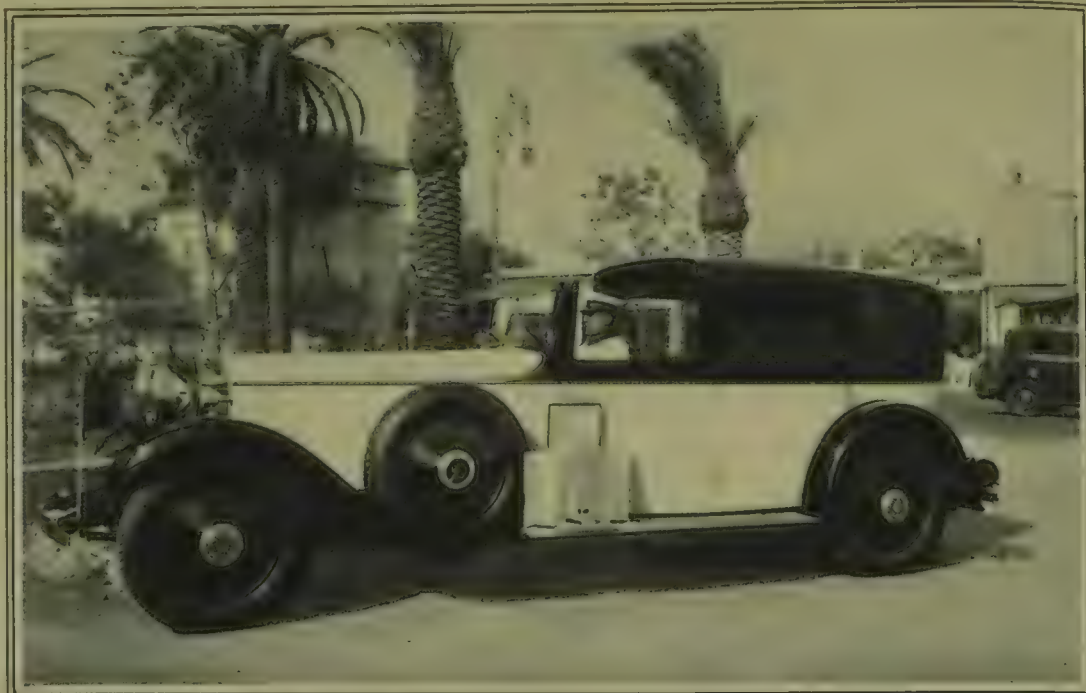


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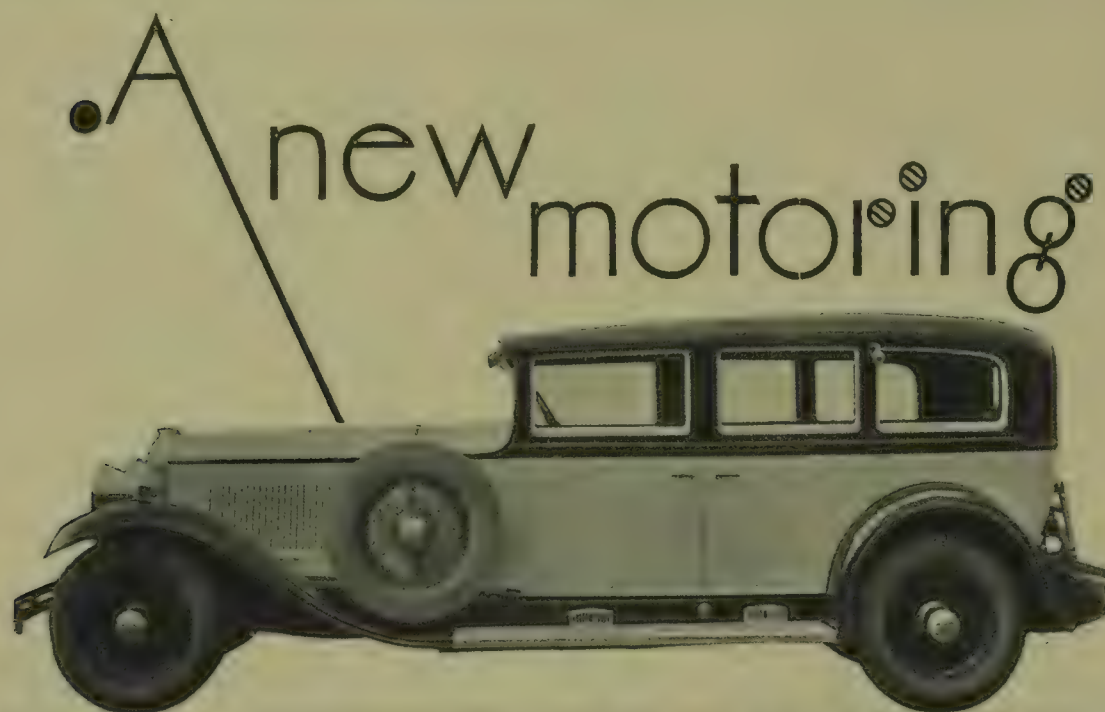
advantage of the openings offered in the traffic to slip past slower cars, knowing full well the brakes can pull the carriage up unfailingly in an emergency. High acceleration and good, dependable brakes largely help to keep very high speeds down by giving a good average pace without taking risk. This Vauxhall, by the way, holds the road well at bends, so that one finds oneself negotiating corners at fairly fast speeds with perfect safety. All these virtues help to increase the average road-speed almost without realising that the pace is so high. Comfort is given in this design by full-sized tyres and well-balanced suspension. The angle of all the various seats is that which seems to fit the back of either passenger or driver. Every car is well equipped nowadays, so there is nothing special in this particular model being "well found," as the sailors say. Yet it is not always that cars suit your personal figure without some detail requiring attention. I do not think anybody will wish to make the slightest alteration in this Westminster Vauxhall, with its smooth-running six-cylinder engine, rated at 21 h.p., but developing a bit over 60 h.p. on the brake.

Hooper Coachwork. Fine Quality Carriages.

Fine quality carriages have always been a speciality of Hoopers, the coachbuilders, from the days of the early Georges. Discerning motorists usually pick out the chassis they fancy, and then turn it over to Hoopers to put on their



WINNER OF THE FIRST PRIZE AT THE RECENT CANNES CONCOURS D'ÉLÉGANCE: A BARKER SEDANCA DE VILLE ON A 40-50-H.P. ROLLS-ROYCE PHANTOM II. CHASSIS.



40 H.P. 8 CYL. MINERVA ENCLOSED
DRIVE LIMOUSINE £1875.

32/34 h.p. Limousine or Landulette £1400

20/24 h.p. " " £1150

6-Litre Speed "Six" Chassis £1100

thrill!

Here is the car that gives a new and finer thrill to motoring! Smooth-gliding speed such as you have never before experienced — better, safer riding qualities — a new stabilising device makes skidding impossible and combining with its speed and safety is restful luxury that cannot fail to charm the most fastidious.

Try this wonderful new Minerva — an appointment will bring the car to your door.

MINERVA



HEAD OFFICE & SHOWROOMS: CHENIES ST., LONDON, W.C.1

coachwork to fit them, on the same principle as being measured for one's clothes. One can sometimes manage with ready-mades, but they never look as nice as those made to suit one's own person. And it is the same with carriages, whether it is a coach for State occasions, a coupé de ville, a Pullman limousine, or a smart "sports" tourer. Those who can afford to buy carriages to measure go to Hoopers, and well pleased they are with the result. The King's State Daimlers all carry Hooper coachwork, and these old-established Royal-Warrant holders seem to have discovered the art of giving ample head-room for a cocked hat or silk hat worn by a six-foot man, yet the carriage does not look unduly or clumsily high in the roof to the man on the pavement. This is a feat in these days of low-looking sportsman's saloons. Another feature deserving special mention is the finish of the coachwork. It seems to come up under the leather rubber as if new from the paint-shop, no matter how old the carriage may be. Also, the seasoned wood and carefully beaten panels give strength and rigidity, so that hard wear does not produce rattle and other noisy complaints. Hoopers have a clever cabinet-maker in their employ who has produced some excellent interior lockers for oddments such as picnic-baskets, cocktail outfits, and the like. A friend of mine has one of the new Phantom II. Rolls-Royces with a Hooper body which has a sliding glass division, so that it is transformed into an owner- or a chauffeur-driven carriage at will. Yet one day, driving down to Cromer, both sitting in the rear seats, with a comfortable arm between us, he leaned forward—down came a table-flap, open came a cabinet door, and we proceeded to have lunch, consisting of pickled pork and toast sandwiches, washed down by whisky and soda. All this appeared out of the cabinet, which was hardly visible, so snugly did it fit in with the division between the front and rear compartments. It being a cold day, this appetising "snack" was very comforting. These sandwiches were made (as I found out by asking) by chopping the pickled pork and spreading it thickly on the toast, with mustard and pepper, and another slice of toast to cap the other piece. Perhaps the recipe may be of interest to picnickers.

Eccles Motor-Caravans.

It is due attention to the small matters that makes motor camping a pleasant and inexpensive holiday. Of course, the party must be prepared to rough it to some

[Continued overleaf.]



**"By jove! Constable,
that's one of the
new MARMONS!"**

**"Doesn't hold up
the traffic, sir, does
it?" "Well, Eight
Cylinder, you know:
easily the best Cars
to buy these days."**

"Cost a bit, sir."

**"Not such a lot,
some models dearer
than others**

**get one for about
£400 or £100 down**

**. "Good
Cars, sir." "Fine!
must get one."**

PASS and JOYCE Ltd.

Sole Concessionaires

24-27 ORCHARD STREET, W.1

MARMON
EIGHT CYLINDER CARS

T.B.L.

Continued.]

extent, but to a very small extent indeed if they use one of the popular trailer- or motor-caravans made by Eccles. For the motorist who is going to take a camping holiday year after year the



THE MOTORING AND CAMPING HOLIDAY: AN ECCLES CARAVAN BY THE WATER-SIDE.

purchase of an Eccles caravan on a light commercial chassis is well worth its cost in place of hiring one. But, if this veritable house on wheels is above his means, there are the less expensive trailers, which can be hauled by any car to-day whatever its nominal horse-power. Experience over a long series of years has taught this firm of Eccles to provide a complete outfit for two or four persons in their trailer-caravans in the minimum of space and cost to the purchaser. It is remarkable how comfortable they are to live and sleep in, and the gadgets contrived to store the food, drink, clothing, and necessary paraphernalia of the housewife are wonderful. But one must be tidy and put things back in their places, or else one soon gets into a hopeless muddle. Even if you only use the trailer-caravan for day picnics it will be found a joy and a comfort when you want to be hospitable and to carry an extra passenger or so above those

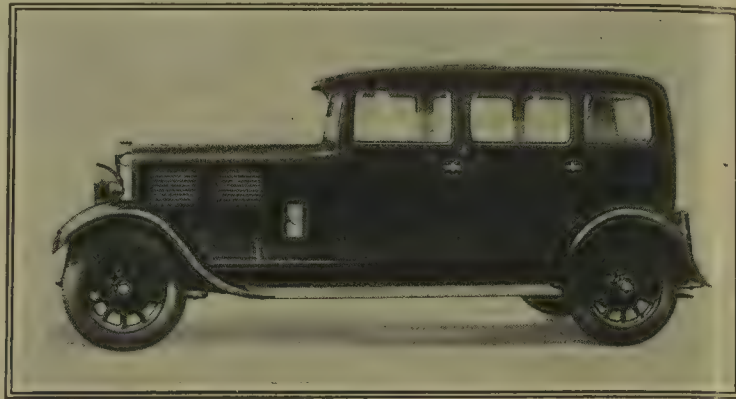
the car will seat. Also, you are sure of getting all your equipment for meals in absolute luxury should the weather fail you, as here you have your house with kitchen attached, so as to speak. That reminds me of a lady I know who always provides in her picnic menus beefsteak-pie with gravy, cooked in small fireproof dishes, each large enough for one person, so that the pie can be eaten straight from the dish. This greatly facilitates packing and serving.

Our Champion Rolls-Royce.

The details of the aero Rolls-Royce engines fitted to the seaplane that won the world's air speed record for the Schneider Trophy in September last are now allowed to be published by permission of the Air Ministry. Our champion Rolls-Royce has a phenomenal power output for so small and light an engine. It develops more than 1900 horse-power, yet weighs only 1530 lb. The power-ratio to weight is, therefore, less than 1 lb. per horse-power. Is not this wonderful? One can only realise actually what it means by comparison. The best example is the new "hush-hush" L.N.E.R. locomotive. This latest and most powerful steam-using rail-motor develops the same horse-power

as our air champion Rolls-Royce, but weighs 200 times as much, and of course the locomotive is a giant in appearance as compared with the petrol-using aeroplane engine. It is the secret of success in producing such a power-developing engine for air services that it should be as light as possible. Only a few years ago 2½ lb. per horse-power was considered remarkable for an internal-combustion motor. When this was reduced to 1¼ lb. per horse-power, wiseacres shook their heads and prophesied disaster. Now this Rolls-Royce has brought the ratio below one pound in weight per horse-power developed, and success has followed the achievement. No wonder

the new Rolls-Royce motor carriages still "top the bill," as theatrical folk express it. The experimental shop at Derby, and Mr. Royce's own laboratory, are always searching to better their products, if possible, and the price factor counts very little in the matter. Consequently, if any new improvement can be made on the Rolls-Royce chassis, it is done as soon as the idea has been thoroughly tested to the satisfaction of the designer. Also, the large reserve of power in Rolls-Royce engines is a tremendous factor in economy of use and freedom from mechanical troubles. One can never find a road long enough or sufficiently free from traffic to drive a Rolls-Royce car all out for a period of time to overstrain the engine or shatter the chassis by the irregularities of the road surface. I know I have tried to do it in France and failed, so this is not a theoretical or second-hand opinion. The engine has always a bit of power in hand, and the construction of the whole chassis with the best possible materials for the job enables it to withstand all the hard knocks the roads can give it. Owner-drivers have little to do to keep the new Rolls-Royce cars in order, as the central chassis lubrication system



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now fitted looks after the small oiling details, leaving the owner to fill up the sump, gear-box, back axle, oil-reservoir, petrol-tank, and radiator at occasional intervals. Brake adjustment is equally simple.

[Continued overleaf.]

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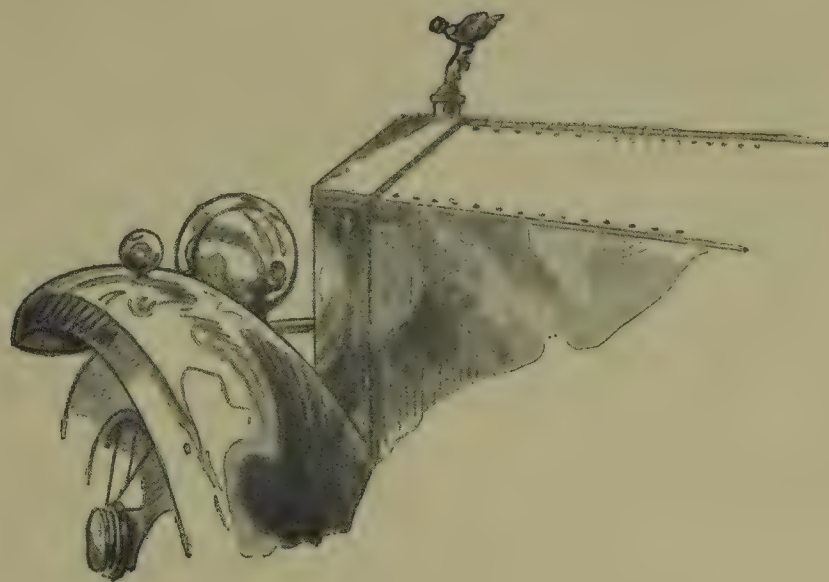
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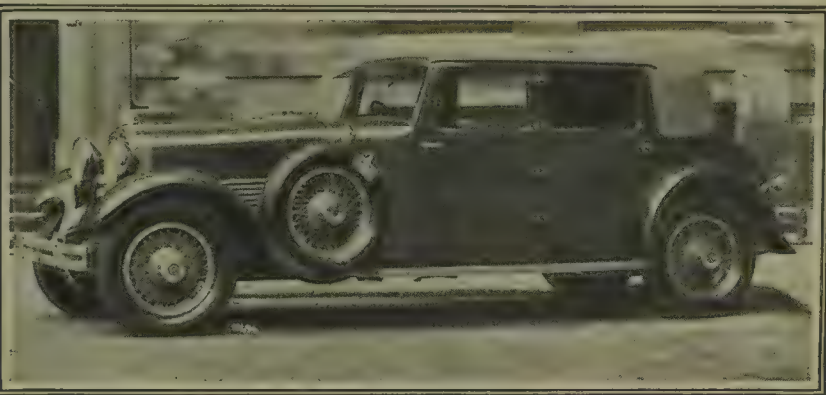
The Mall, London.



A HOOPER ROLLS-ROYCE.

Continued.]

My advice to every motorist has always been to buy as big a car as you can afford to run, because the larger the carriage the greater the comfort. I see no reason to alter this opinion after many



A "C" TYPE COACH-BUILT FIVE-SEATER SALOON ON A "STRAIGHT-EIGHT" STUTZ.
A BEAUTIFUL EXAMPLE OF BRITISH COACHWORK ON AN AMERICAN CHASSIS.
This car was recently supplied by Messrs. Warwick Wright, Ltd., 150, New Bond Street, W.1

years' trials of a variety of cars. So to those who have £1500 to spend, I confidently recommend the 32-34-h.p. six-cylinder Minerva limousine, with coachwork built by Van den Plas. This is a carriage full of luxury, and combining dignity in its stately appearance with speed from its powerful sleeve-valve motor. Van den Plas coachwork is deservedly held in high esteem among those who appreciate fine craftsmanship with original design, and, combined with the silent smooth-running Minerva engine, it provides a luxury carriage to suit most exacting tastes. Besides this six-cylinder model, the Minerva Company now make a 40-h.p. eight-cylinder limousine or landaulette, priced at £1875. At the moment of writing I have not tested this 1930 innovation in multi-cylinder motors, so cannot speak of its qualities from personal knowledge. But I feel sure from past experience in driving various Minerva cars that the new eight-cylinder will give a good account of itself, and justify the additional cost to the purchaser by its reserve of power and speed available. The

other six-cylinder Minerva model is styled the 20-24-h.p., which I know well to be an excellent carriage. The limousine on that chassis costs, I believe, £1150, and is quite fast enough for most people, and for its size very comfortable to drive or ride in. After all, motorists only get what they pay for, so you cannot expect as much for £100 as for £150, which is the way one must regard various models of the same make. The great thing to do is only to buy cars of character, and Minerva can certainly claim that virtue during the twenty-five years that I have known their products.

A Price I do not know whether Correction. it was due to my indifferent handwriting or a typographical error that I misled my readers in regard to the price of the Lanchester

eight-cylinder chassis. The price is £1325 for this chassis, and not £1175 as printed in the March 1st issue, so the price stated for the complete car with Weymann coachwork was wrong. I am sorry if anyone, scenting a real bargain, wired to Birmingham to buy its duplicate, and I hope they will forgive me. Even though it does cost more than appeared in my article, the "eight" Lanchester is well worth its price with that coachwork. I know nothing more comfortable to ride in, either driving or as a passenger. It has also that turn of speed that is able to give the nice variety of gaits which banishes any possible boredom on a long journey.

A correspondent also writes me that he is not quite clear in regard to the Humber "Snipe" models, and the new Pullman Humber referred to in the Feb. 8 issue. The "Snipe" cars are the short chassis models, while the Pullman Humber have the long wheel-base chassis. The Pullman chassis carries the limousine and landaulette bodies as well as the cabriolet-de-ville Thrupp and Maberly coachwork

referred to on that occasion. The "Snipe" chassis carries the touring, saloon, Weymann saloon, four-door coupé and drop-head coupé bodies. But a line to Mr. H. B. Allingham, Humber Ltd., Coventry, England, will bring correspondents the latest catalogue showing prices and details of all these models.

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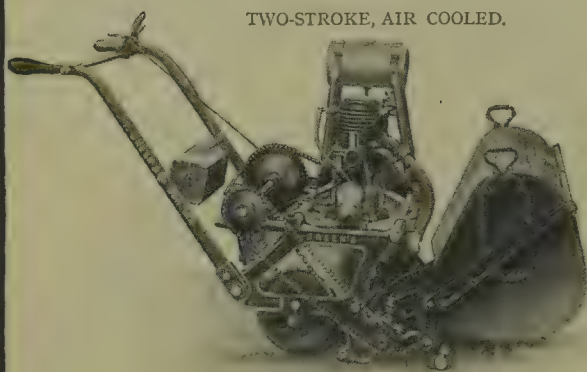


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Of increasing interest to owners, the Ford is designed throughout for comfort. The unique one-piece windscreen permits ventilation without draughts and lets in air without water in case it is raining.

The windscreen is of unsplinterable glass. The Ford

was pioneer in having safety glass standard on all models.

There is an efficient windscreen wiper for clear vision and safety.

Windows are easily raised and lowered.

There are four hydraulic shock absorbers for utter comfort and four-wheel positive acting brakes with stop light for safety at all speeds.

The hand brake is an independent system of its own. Ford brakes are specially designed to be waterproof, and all internal parts of the brakes are cadmium plated and rust proof.

The car is Ford designed and British built for long life. Ford dealers everywhere with specialized equipment and

willing mechanics make it easy, at small expense, to extend Ford economy and pleasurable driving over a period of years. Ford Motor Co. Ltd., London and Manchester.

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MARINE CARAVANNING.—LXXII.

BY COMMANDER G. C. E. HAMPDEN, R.N.

PLEASANT anticipations were absent when I remembered, on the morning of one of the coldest days we have experienced this year, that I had promised to try a "Dart" speed-boat on the Thames. Though it would have been easy to make an excuse for absenting myself, softness of heart for those who I knew would be waiting prompted me to keep the appointment. I decided, however, to put the boat through her paces in the shortest possible time by submitting her in quick succession to every misuse I could think of, as the best means to make her demonstrators keen to see the last of me. I was cruel to her, but she responded faithfully on every occasion, and even behaved well when turned with full helm at half speed, which few boats of this type like.

Though these craft are new to this country, they are very popular in America, where they have proved themselves against the many other brands of speed-boat produced in that country. They are built in four sizes of 18½ ft., 22½ ft., 26 ft., and 30 ft., and have speeds of from 30 to 42 m.p.h. (26 to 36½ knots), and cost from £425 upwards. Whether or not it is because of more modern building methods or a larger output, I am unable to say, but their prices are certainly lower than most other American speed-boats that I have tried. In view of this I expected to find an inferior finish, or at least the omission of certain of the usual articles composing the outfit. In neither case, however, was I able to become critical, for more was "thrown in" than is usual, such as chromium plating on all deck fittings, which has usually been an extra in this class of boat. I was pleasantly surprised, in fact, with the whole turn-out.

It is my custom on these occasions to let the demonstrator take the helm to start with. In this way I can decide, by the tests that he omits, those that I shall require subsequently. Few standard fast boats of the non-stepped variety, such as this, differ greatly in appearance or speed, and to many persons the degree of comfort at full speed is much the same in all of them. This is not actually the case, however,

these cannot be expected to equal the speed of the stepped variety, but, on the other hand, a good stepped boat cannot be built for the same price.

I find that, taking the advertised h.p. and weights as correct, the 18-ft. model attains 30 m.p.h. on 25 lb. per h.p. A mean of the two 22½ ft. models gives 33½ m.p.h. on the same weight ratio, and approximately 1 lb. per h.p. makes a difference of 1 mile in speed.

The mean of the three 26-ft. models gives 36 m.p.h. on 24 lb. per h.p., and a mean of the four 30-ft. models 34½ m.p.h. on the same average weight. These are approximate figures only, but they indicate that the 26-ft type is the most efficient of the four. These results compare very favourably with high-class stepped boats costing three times the amount, and which can reach 46 m.p.h. on approximately 26 lb. per h.p. Should anyone care to check these figures for themselves or be otherwise interested in these vessels, I may mention that I have taken my data from the Illustrated Catalogue (and the various loose sheets attached) No. N.1 of the Dart Motor Boat Company, Ltd., 24, Harrison Street, London, W.C.1, which can be obtained on application there.

I am informed by those who handle these boats in this country that they have formed a separate company to run a service of Dart boats on the Welsh Harp at Hendon, and that they started running last week. Not only are

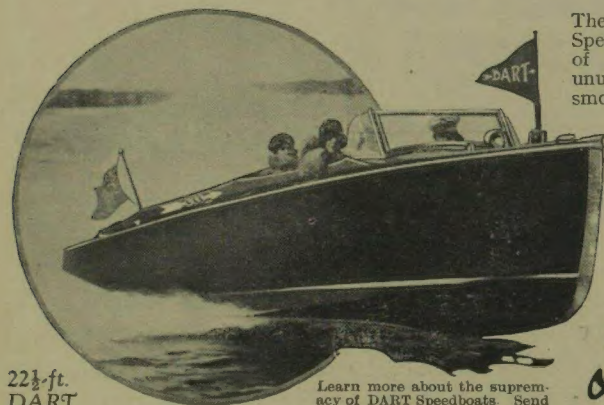
trips in Dart vessels to be obtained any day of the week, but, for those who prefer outboard motor craft, a number of Wright boats, fitted with Super Elto engines, are available. These are controlled by the same company as the Darts. Wright boats are British, and are built at Ipswich. Many types are produced, and large numbers were exported last year out of the total output of 170 hulls. Approximately sixty hulls are kept in stock, thus ensuring prompt delivery, which is so often impossible at this time of year.



ONE OF THE NEW FLEET OF PLEASURE CRAFT ON THE WELSH HARP: A DART RUNABOUT.
This photograph shows a 26-ft. ten-seater Dart runabout, which attains a speed of 42 m.p.h. (36.4 knots) with a 200-h.p. Kermath engine. A fleet of these craft has been placed on the Welsh Harp at Hendon for the use of the public.

for it will be found that in choppy water, and especially in the wash of a passing steamer, the boat which travels with its bow high in the air "bumps" more than those that remain nearly horizontal, and her average speed is affected also. The Dart boat in question was very good in this respect, and this fact has caused me to make a short study of the speeds attained by the various models on the basis of weight per h.p. The result is interesting, for it forms a good means of comparison. Of course, non-stepped boats such as

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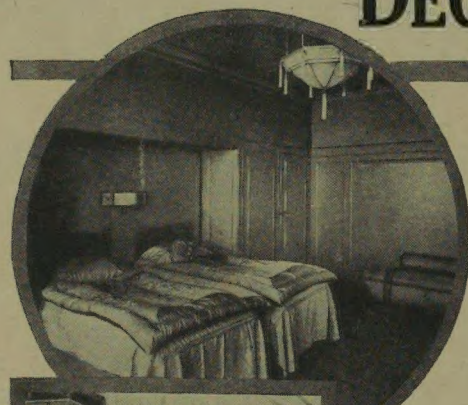
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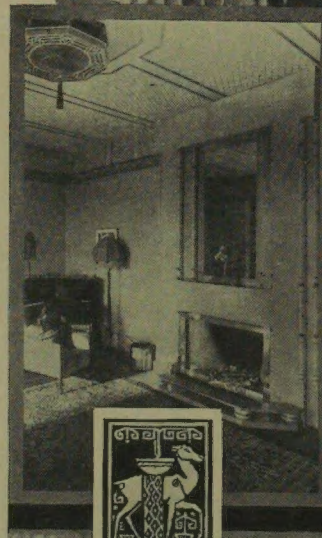
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